

The NEW YORK **CLIPPER**

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

DECEMBER 14, 1921

PRICE FIFTEEN CENTS



WALLACE and MAY
WITH SPORTING WIDOWS

THE NATIONAL THEATRICAL WEEKLY

A CHARMING WALTZ BALLAD SWANEE RIVER MOON

Acclaimed "A Natural" By Those Who Know

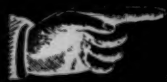
Full of
HARMONY

Beautiful
MELODY

Wonderful
VOCAL

or

INSTRUMENTAL



Here's Your Copy

SING IT NOW

Swanee River Moon

Waltz Song

Words and Music by
H. PITMAN CLARKE

Valse moderato



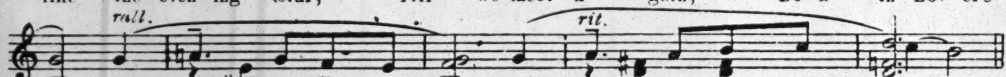
I am all a - lone 'way down in Dix - ie Land, Long - ing for you,
Can't you hear the South - Land call - ing from a - far? Fields of su - gar



dear, Wish - ing you were here, But when shad - ows gath - er,
cane, Mock - ing birds re - strain, Love will guide you on, Just



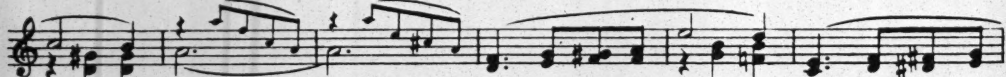
I'm in fai - ry - land, Dream - ing that you're near, While the stars ap -
like the even - ing star, Till we meet a - gain, Down in Lov - ers



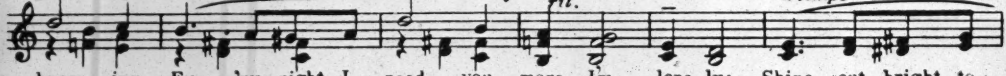
pear, I'm wait - ing, dear, for you, To make my dreams come true.
Lane, Some gold - en night in June, Be - neath the South - ern moon.



CHORUS
Swan - ee Riv - er Moon, Swan - ee Riv - er Moon, Shin - ing on my



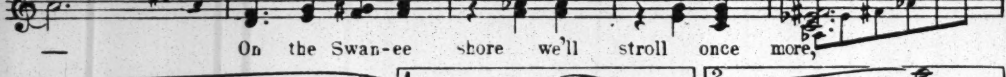
cab - in door, I'm for - ev - er dream - ing while you're brightly



beam - ing Ev - 'ry night I need you more, I'm lone - ly; Shine out bright to -



-night With your silv - 'ry light, For my love is com - ing soon;



On the Swan - ee shore we'll stroll once more,



Dream - y Swan - ee Riv - er Moon. Moon.

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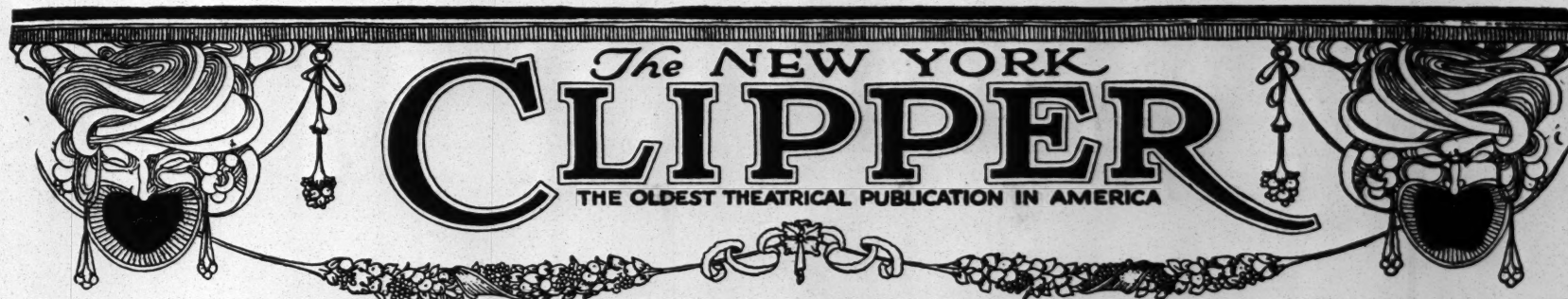
You Can't
Go Wrong
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Sing A
Feist Song
Be A
Stage Hit



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NEW RULES FOR STAGE HANDS SUBMITTED BY LABOR COMM.

Many Changes In Working Conditions Suggested Which Will Be Discussed at Annual Convention of Theatrical Alliance to Be Held Next May

The Labor Committee of the International Theatrical Association submitted a number of recommendations for changes in the working conditions of stage hands in theatres throughout the country to the officials of the International Alliance of Theatrical Stage Employees so that they in turn would be able to present them for discussion before the annual convention of that organization to be held next May.

Many of the recommendations that changes be made concern alleged evils that the managers wish to have eliminated. It is believed that the International Alliance will give all due consideration to the changes suggested. Some of the recommendations made by the members of the Labor Committee are as follows:

Elimination of two weeks' notice to stage crews at the closing of a production.

More leniency in local rules in towns where combination houses find it necessary to put pictures in, where permanent stage crews are under contract, and where they have nothing to do while the picture is being exhibited but to look at it.

The right to eliminate a double crew when a revival is made of a play that has not been produced in New York within two years and which can be operated by the house crew, also the privilege of taking the show out with a production crew, as in the case of a new show prior to its opening in New York.

Definite information as to the amount of time that is allowed after a production has left New York in order to fix the

number of men it shall carry. At present there is an understanding that four weeks shall be allowed for this purpose.

Contracts throughout the country to expire the first Monday in September (they now expire on Labor Day).

That the union officials give their views on the value of the yellow card system and the possible advantages of abolishing it. Also the possibility of extending the six weeks now allowed to a show in the production state to twelve weeks, and the four weeks after it leaves the production state to eight weeks.

That any proposed changes in contracts or any differences between managers and the unions in regard to them be called to the attention of either party not later than June 1 of each year, no matter whether the contracts expire in August, September or October of that year.

That electrical operators working lamps operate as many as they are capable of taking care of.

That house crews in cities work whenever and at whatever needed during the hours prescribed in their contract.

That lamp operators in the gallery be paid the same as those on the floor.

That in general men shall not be employed to sit around and do nothing.

That a guaranteed number of weeks work shall be eliminated in cities where this is now a custom.

That a minimum number of men be employed behind the scenes and only the number necessary to operate the show.

DUNBAR OPERA STRANDS

MEMPHIS, Tenn., Dec. 12.—The Dunbar Opera Company, under the management of Ralph Dunbar, stranded here last week. The company was part Equity, and the Actors' Equity Association wired money from New York to pay the transportation of the nine Equity members. Ralph Dunbar is a member of the Producing Managers' Association, according to the statements of several members of the company, and has a \$10,000 bond up with that organization.

NEW YORK, Dec. 12.—Equity officials declared that the Producing Managers' Association would be expected to make good the money due the players stranded by the Dunbar Opera Company in Memphis last week. This statement was made to a CLIPPER reporter.

Due to the absence from the P. M. A. office on Forty-fifth street of George H. Nicolai, secretary of the Managers' Association, nothing could be learned on Monday of its stand on the question of reimbursing Equity for the money expended in bringing the nine performers back from Memphis.

The stranding of the Dunbar Opera Company is the first such occurrence on the part of a member in good standing of the Producing Managers' Association. The only other stranding of a P. M. A. member's company was that of G. M. Anderson's "Frolics" over a year ago. Anderson, however, was not a member in good standing, and the P. M. A. disclaimed all responsibility.

Much interest is being shown in the outcome of this case.

THEATRE MANAGER OUT ON BOND

MEMPHIS, Tenn., Dec. 12.—Tony Richards, proprietor of the Empire theatre here, who was arrested last week on charges of shooting with intent to kill, was released under a \$1,000 cash bond.

Richards shot and wounded Walter Weber, an employee of the Winona Hotel, last Sunday, by mistake. According to Richards, a man was creating a disturbance in the theatre. He was asked to leave, and in reply hit Richards in the face.

Several shots were fired at the man by Richards, and one of the bullets struck Weber in the leg. The man who made the disturbance escaped.

MARIE LOHR TO PLAY IN NEW YORK

Marie Lohr, the English actress who, at the head of her own company, is touring Canada, is coming to New York and early in February will open at the Eltinge Theatre in repertoire.

The opening play will be "The Voice from the Minaret." Edmund Gwenn, the English actor, has been engaged for the New York appearance, and will sail shortly after Christmas.

HILL SHOW BREAKS RECORDS

All records of the Detroit Opera House were broken last week when Gus Hill's "Bringing Up Father" company played the house and got \$9,800 on the week, at \$1 top. John Pearsall is manager of the show.

SHUBERT THEATRE DARK

Boston, Dec. 12.—The Shubert theatre is dark and will remain so until December 26, when it will reopen with "Irene."

REVIVING "UNCLE TOM"

For the first time in more than fifteen years "Uncle Tom's Cabin," will be performed at one of New York's leading legitimate theatres when it will be put on at the Manhattan Opera House by a stock company during Christmas week.

"Uncle Tom's Cabin" will be one of the first of several revivals of old time favorites which will be presented at the Manhattan for a month. The Manhattan management will make a special appeal to children during Christmas week, as morning performances of "Little Red Riding Hood" and "Cinderella" will be presented during Christmas week, with "Uncle Tom's Cabin" shown each afternoon and evening.

The top price at all performances will be \$1.00.

After "Uncle Tom's Cabin" another old play, "In Old Kentucky," will be revived. There will be a weekly change of bill.

The Manhattan's stock company is being managed by George Blumenthal and Mrs. M. Wolfs. Major K. Wheatley is in charge of the publicity.

The week of December 19 a soldier show, "Ain't It the Truth?" will be presented for the benefit of the World's War Veterans. This show is a satire upon the conditions of the returned soldiers.

The last time "Uncle Tom's Cabin" was produced in a leading New York theatre was when William A. Brady presented it with an all-star cast some seventeen or eighteen years ago at the Academy of Music. In that production, Theodore Roberts played Simon Legree; Maude Raymond, Topsy; Wilton Lackaye, Uncle Tom; and Annie Yeomans played Aunt Ophelia.

The revival of "Uncle Tom's Cabin" will have all the interesting embellishments of the big "Tom" shows of former years. One of them will be a large-sized pickaninny band.

The proceeds of the performances of "Ain't It the Truth?" will be used by the Relief Committee of the World War Veterans for the purpose of feeding, sheltering and finding employment for destitute ex-service men.

The entire cast of the soldier show is made up of Equity actors, who have seen overseas service. The book and lyrics were written by Jude Brayton and the music by Harry Olsen.

After the one week at the Manhattan "Ain't It the Truth?" will make a tour of the larger cities, remaining out for several months.

SUNDAY SHOWS FOR WATERLOO

WATERLOO, Ia., Dec. 12.—The theatre owners, and managers here, won their battle to maintain liberal Sundays by a majority of 1263, in a referendum in which 9262 votes were cast and which took place on Dec. 7.

The campaign to close all amusements on Sunday was waged by the Ministerial Association, aided by reformers of wide repute, but despite many misstatements and a scathing exhortation of the theatrical industry, the theatre men made no reply, but conducted their campaign in such a manner as to win many of the local church workers to their cause.

In the future, shows of any description can play Waterloo on Sunday.

NEW HOUSE FOR JERSEY CITY

A new fifty thousand dollar theatre will be erected at No. 18 Wegman Parkway, Jersey City, by the Rialto Amusement Co.

MUST PAY FINE IF SHE REJOINS

One of the ten Equity chorus girls who left the Chorus Equity Association to go with A. B. Marcus' non-Equity touring show, "Cluck-Cluck," early in the season left the show recently and applied for readmission to the organization but was informed that she could not rejoin unless she paid a sum equal to two weeks' salary and all back dues as a penalty. The question of reinstatement was put up to the Executive Committee of the Chorus Equity, who decided upon this fine. The report on the matter made by Dorothy Bryant, secretary of the C. E. A., reads: "In view of the fact that she had worked three months with a company unfair to Equity it was felt that an even larger fine would have been justified."

ORPHEUM PLAYERS CLOSE

The Orpheum Players, Montreal, Canada, closed their stock company last week and are negotiating for a house in Cleveland. The Orpheum Theatre, Montreal, is to be turned into a burlesque house.

FRIARS' CLUB MANAGER DIES

Wilson C. Morris, for several months manager of the Friars' Club, died at his rooms in the club house on Monday of this week. Morris succumbed to an attack of pneumonia.

"VILLAGE FOLLIES" LEAVING

The Greenwich Village "Follies" will end its engagement at the Shubert Theatre after Christmas, opening its road tour after the first of the new year.

Al Herman, the chief comedian of the show, will leave it on Saturday, December 26. He will return to vaudeville, opening on December 28 at the Riverside Theatre.

The 1921 edition of the Greenwich "Follies" has been an uncertain quantity since it opened during the summer months. From the start business was fairly good, but due to the extravagant production and the expensive cast very little if any, profit was taken by the producers. The main need of the show seemed to be for more and better comedy, and almost from the first week of its run at the Shubert the producers were revising and changing the show bit by bit. Several weeks ago the finishing touches on the refurbishing of the "Follies" book were administered and the show was 100 per cent improved.

WHITE BACK IN SHOW

CHICAGO, Ill., Dec. 12.—George White, who has been out of the "Scandal" show for the past month, due to having suffered an injury to his knee, rejoined the cast Sunday night. He will continue in the company for the balance of the Chicago engagement.

CO-OPERATIVE STOCK CO. OPENS AT THE NATIONAL ON DEC. 23rd

National Players, Inc., New Company Headed By Well Known
Actors to Present Series of Plays—"Trilby"
Will Be First Piece Presented

The latest development of the co-operative idea in show business is the formation of a co-operative stock company, composed of well known actors, which has secured the National Theatre, on Forty-first street, and will present a series of plays, revivals, and new plays, the first of which, "Trilby," will open on December 23rd.

The new co-operative stock organization was organized and chartered under the name of the National Players, Inc., the incorporators being named as follows: Wilton Lackaye, George Nash, Charlotte Walker, Maclyn Arbuckle, Harry Mestayer and Edmund Lowe.

The first offering of the new co-operative is to be "Trilby," which is now in rehearsal at the National, with Wilton Lackaye in the role of "Svengali"—the role which he originated when the play was first produced in this country—and Charlotte Walker as "Trilby." The only one of the incorporators who has no part in the initial production is Maclyn Arbuckle.

The plan under which the National Players will proceed is to present a different play every four weeks, regardless of the success of any production. After "Trilby" either a new play or a former success will be produced.

The National Players will strive to bring the same excellence of stock production to Broadway as formerly existed when Frohman operated his famous stock company at the Lyceum Theatre.

The entire cost of this stock venture on Broadway has been put up by the members of the organization, all of whom are Equity members. In case plays are presented which require larger casts than can

be made up from those who have formed the co-operative organization, actors will be engaged at stated salaries, those hired not sharing in the profits.

The top price set for admission by the incorporators of the National Players will be \$2, with no raise on Saturdays or holidays. On Monday and Tuesday nights and Wednesday matinees the highest price will be \$1.50, with balcony seats at \$1 and 50 cents.

The idea of opening a co-operative company on Broadway is the evolution of the semi-co-operative plan which received the approval of Frank Gilmore, executive secretary of the Actors' Equity Association, and the members of the Executive Council, who saw in the plan a way to ameliorate in some measure the serious state of affairs in the theatrical profession due to the present depressed business conditions. The semi-co-operative plan, by which high-salaried actors accepted half-salaries and a share of the profits, suggested as a means to keep shows going, has been adopted by a number of shows, both on the road and in New York, and has proved, in most cases, very successful.

The co-operative stock company idea, as exemplified in the formation of the National Players, Inc., with a roster of distinguished actors, is the most advanced form of commonwealth plans, operating as it does without any share of the returns of the venture going to non-actors.

The National Theatre, which is owned by W. Jordon, of the firm of Sanger & Jordon, has been rented from the Shuberts, who control the leasing rights, on a percentage basis.

BENEFITS FOR YORK

The offer made by William A. Brady to give the use of his theatres, the Playhouse and the Forty-Eight Street, for Sunday night benefit performances for the greatest hero of the World War, Sergeant Alvin C. York, whose Tennessee farm is heavily mortgaged and may be taken away from him, has been seconded by Al. H. Woods, who has offered his theatres, the Republic and the Eltinge, for New Year's Eve benefit shows.

The offers of Woods and Brady were made to *The World*, which is conducting a campaign to raise a fund to aid York. Contributions may be sent to *The World* by anyone wishing to help remove the debt which York's farm is burdened with.

PAVLOWA AT MEDINAH TEMPLE

CHICAGO, Ill., Dec. 12.—Mlle Anna Pavlova, has been pushed out of the loop, and when she arrives in Chicago on Saturday morning she will have to find anchor at the Medinah Temple, the only available place to be had. Harmon Block, representing Mlle Pavlova has been attempting for the past two weeks to secure a loop theatre, but failed. He has arranged for the dancing star to appear at the Medinah Temple for her two day Chicago engagement.

STOCK AT THE VICTORIA

CHICAGO, Ill., Dec. 12.—The Victoria resident stock company is offering "Over the Hills" this week. The management announces that the venture on the north-side has proven one of the most successful policies ever adopted at the Victoria. The house has played vaudeville, burlesque, musical comedy and motion pictures, all proving failures as financial possibilities.

"POMANDER WALK" OPENS JAN. 2

"Pomander Walk," in musical form, which has been rehearsing for the past three weeks, will open at Shubert's Majestic Theatre, Providence, on Jan. 2. After a short run there, it will be brought to New York.

FORD'S TO CELEBRATE

Ford's Theatre, Baltimore, whose history dates back to the days of Edwin Booth and other actors of his period, will celebrate its 50th anniversary the week of December 19th. As on all other anniversary celebrations, the theatre will give a Shakespearian show. Fritz Leiber has been selected to play in the Shakespearian repertoire.

Mr. Leiber will open the following week (December 26th) at the Lexington Theatre, New York, in a Shakespearian repertoire, which will practically be the same as he has presented other years. "The Taming of the Shrew" will be the only new play in his offering. Olive Oliver and Virginia Brown will also be seen with Mr. Leiber.

NEW STOCK CO. ON COAST

SAN FRANCISCO, Dec. 12.—The new stock company opened at the Raymond Theatre, Pasadena, by Guy Smith and Charles King presented their first production with credited success according to reports.

"Smiling Through" was the opening bill with the following cast: Jans Urban, leading lady; Albert Morrison, leading man; others included, Charles King, Jane Raleigh, Victor Donald, Al Shubert, Betty Thayne, Virginia Thornton and Dorothy Finer. Guy Smith is business manager and Charles King, producer.

"GREEN JADE" REHEARSING

The three-act drama entitled "The Green Jade," by Broughton Tall, which was tried out by the Brownell Stock Company, in Dayton, Ohio, last summer, has been accepted for immediate production by Jules Hurtig, in connection with the Shuberts. Mabel Brownell and Orrin Johnson will have the leads.

This is the second Hurtig-Shubert production, the first being "Just Married," now current at the Nora Bayes Theatre.

Rehearsals of the piece began Friday.

NEW SHOWS FOR CHICAGO

CHICAGO, Ill., Dec. 12.—According to arrangements many of the Chicago houses will dismiss their present shows, making room for new attractions, that are scheduled to run far into the new year.

Marjorie Rambeau will open here Christmas Day acting at the La Salle in "Daddy's Gone 'a Hunting."

Ziegfeld's Follies will begin its annual engagement on Christmas Day at the Colonial Theatre.

"The Merry Widow," open Dec. 25 at the Illinois and Elsie Janis will move into the Olympic on the same day.

David Warfield in a revival of "The Return of Peter Grimm," commences an engagement on Dec. 26, occupying Powers theatre.

Edward H. Sothorn and Julia Marlowe will offer Shakespearean productions, opening Dec. 26 and occupying the Great Northern Hippodrome.

Genevieve Tobin in "Little Old New York," will begin an indefinite engagement at the Grand Opera House on Jan. 1, succeeding "The Bat," which has broken all Chicago records for money returns and duration of engagement.

Chauncey Olcott will come into the Olympic Theatre on Jan. 1 for a short Chicago appearance.

Eleanor Painter will arrive at the Garrick Theatre to act "The Last Waltz." She will start her engagement on Jan. 8. "Mr. Pimm Passes By" will open at Powers' Theatre on Jan. 16 for a short engagement.

Frances Starr will arrive on Feb. 20 with the revival of "The Easiest Way." She will occupy Powers Theatre.

SUIT OVER STRAND NAME

Arguments will shortly be heard in the Supreme Court, New York, to restrain the New Strand Theatre, of Schenectady, N. Y., from using the name Strand.

The action is being brought by the Mark Realty Company and the Wedgeway Strand Theatre Co., against the Schenectady Strand Theatre, Inc., and William Shirley, its manager.

Max Spiegel, vice-president of the Mark Realty Co., which own the controlling interest in the Strand Theatre, in New York, Buffalo, Lynn, Worcester, and other cities, and is now building a new theatre in Schenectady, which will be called the "Strand," says he doesn't want another Strand in Schenectady and is bringing the action to compel Shirley to seek another name for his theatre.

Shirley was formerly manager of the Palace, Schenectady, for Spiegel, which was later acquired by the Shirley interests, who remodeled and opened it as the New Strand.

Spiegel says he sold the stock of the Schenectady Strand Theatre, Inc., to Shirley, with the understanding that the Spiegel interests should have exclusive right to the use of the name Strand.

Shirley contends that when he bought the Spiegel interests he also purchased the right of using the name which has brought about the present fight.

GADSKI OUT OF CHICAGO OPERA

CHICAGO, Dec. 9.—Mme. Gadski will not be heard this season by patrons of the Chicago Opera Company. Her contract with that organization has been canceled and it has been said that this action may cost the company somewhere in the neighborhood of \$7,500.

No definite reasons for the action taken are forthcoming, but there are rumors that the patrons and subscribers to the fund objected to Mme. Gadski's husband, Capt. Tauscher, who is in New York now with her, saying the World War was too fresh in the minds of the American public to take to him or anyone connected with him.

Mme. Gadski during and after the war avoided any utterances that might have offended Americans, regardless of what her personal opinion might have been, but her husband has been too much in the limelight. This may or may not be the reason, but it is one of the many possibilities.

PATRICIA COLLINGE JOINS A. E. A.

Patricia Collinge, formerly a member of the Actor's Fidelity League, joined the Actor's Equity Association last week.

WOODS RESIGNS FROM P. M. A.

Al H. Woods, one of the most important legitimate producers, in the country, resigned from the Producing Managers' Association last week, thus sacrificing his right to employ mixed Equity and non-Equity casts in his productions. Woods' action was not entirely unexpected by those close to him. Since he came under fire from the city authorities on account of the alleged immorality of his farce comedy, "The Demi-Virgin," which is playing at the Eltinge Theatre, Woods has been in continual hot water with the other members of the P. M. A. because of their neutral stand in the fight between Woods and the city officials, who have made efforts to close "The Demi-Virgin," and revoke the license of the Eltinge Theatre, it is learned on good authority.

Accompanying Woods' resignation from the P. M. A., which is said to have been couched in most virulent style, was a check for \$500, covering his dues up to date.

At practically the same time, that his resignation was sent to the offices of the P. M. A. on Wednesday of last week, Woods got in touch with the offices of the Actors' Equity Association and told Frank Gilmore, Executive-secretary, that he would conform to all the rules and terms of Equity Shop, by which he will be allowed to employ only members of the A. E. A. in good standing in his productions.

Woods was always known to be friendly to Equity even during the actors' strike in 1919, when he advised against refusing the Equity demands.

The shows produced by Woods have always been composed of almost all Equity actors.

Woods was probably, one of the best paying members on the membership list of the P. M. A. his annual fees amounting to around \$10,000. He is said to have been out of sympathy with the P. M. A. from the start, hardly ever during the last year being present, or represented at the meetings of that organization.

When the city authorities, under the leadership of Chief Magistrate McAdoo, centered their fight against risque farces upon Woods' "The Demi-Virgin," the producer expected that the members of the Producing Managers' Association would back him up in his stand. Not one member, however, came out publicly in defense of "The Demi-Virgin," and when License Commissioner Gilchrist attempted to revoke the license of the Eltinge Theatre, prevented only by injunction proceedings commenced by Woods, the producer is said to have demanded that the P. M. A. back him up in his stand that no such power was vested in the License Commissioner.

With no such public stand as he had requested forthcoming Woods is said to have decided that his membership in the P. M. A. was of no value to him, as he had no objection to Equity Shop anyway, so he handed in his resignation.

The hearing on the injunction order restraining Commissioner Gilchrist from revoking the license of the Eltinge Theatre was held in the Supreme Court last week, but decision was reserved. The contention of Woods, that the power to revoke licenses held by the License Commissioner extended only to motion pictures was advanced by Attorney Max D. Steuer. The decision to be rendered on the case is expected to be handed down this week.

DRAMA COMEDY GIVES MATINEE

The Drama Comedy, an organization, the majority of whom are professionals, held a regular social matinee at the Hotel Astor last Friday afternoon. Two one act plays, written and produced by members of the organization, were presented. Among the guests of honor were Lionel Atwill and Lynn Fontaine.

BROCK THEATER SOLD

The Famous Players Canadian Corporation of Toronto has acquired the Brock Theatre at Brockville, Ontario, which is the only motion picture house in that city, which has a population of upwards of 100,000. The theatre has been thoroughly renovated and redecored by the new owners.

"NOT BIRTH CONTROL PLAY" OLGA PETROVA WEEPS BEFORE CURTAIN

"The White Peacock," Which Producers Feared Would Not Be Allowed to Show, Opens in Boston—Blames Publicity Man for Trouble

BOSTON, Dec. 12.—Mme. Petrova, whose play, "The White Peacock," was produced here to-night, after many threats that the censors would not allow it to go on, appeared before the curtain, immediately before the first act and confessed through a flood of tears, that she was ashamed to face her Boston audience. And then, through more tears, which were unquestionably unaffected, but came from deeply hurt feelings, Mme. Petrova vehemently denied that there was "anything that Boston could take offense at in the 'White Peacock'" of which she is the author.

Wiping away her tears, she bravely continued to speak, denying that there was any birth control propaganda in her play which has attracted much attention through the sensational advertising and publicity already given it.

"This whole affair is one of misapprehension," she went on, "two weeks ago I had a long conference with Archie Selwyn, my manager. We talked over the future of my show. In this discussion I expressed my thoughts on birth control, which, as we all know, is being extensively debated in New York at the present time. There was a suggestion made that I include some of my ideas relative to birth control in my play and have it ready for Boston. Then I hurried out to fulfill my engagements on the one night stands just closed.

"Mr. Selwyn evidently imagined I would make the necessary changes in the story of my play, for he hurried his representative, Walter Duggan, to Boston with instructions to expound the new idea of the changes to be made, believing, no

doubt, it would be a topic of the hour. Up to half an hour ago I never met Mr. Duggan. He wrote the advertisement calling for the fifty women birth control advocates and this was done without permission or sanction from me. If I had known that advertisement was to appear I wouldn't have sanctioned it. The whole publicity campaign has been conducted without my approval.

"I am sorry for the censors, if they expect to find what they have been led to believe is contained in my play. I am sorry for Boston playgoers who are coming to my play, believing it to be such. If the hour has arrived when a star can only fill a theatre with promise of presenting a naughty play, then Olga Petrova is willing to retire and make her financial gain by writing, instead of by acting. I know my Boston Public. I don't believe they are buying seats for my engagement because they believe it to have any 'immoral attraction.'

"I am the author of the play, and I believe literature to be the supreme art. I had no ideas on birth control when I wrote it and those who come to the theatre believing the play to be based on this subject are going to be very much disappointed. The play advocates no such thing. They will find the lines tremendously frank but not offensive. Of course, there is some philosophy in it—at least I hope so; because there is philosophy in everything. Folks say that we go to the theatre merely to be amused. That is not so. We are always thinking, and we are even thinking while being amused. I hope my play sends forth a few thoughts, but they are certainly not on birth control."

"IRENE" ACTRESS SUES

Maggi Weston, an actress who played in the Australian presentation of "Irene," instituted suit last week for \$200 in lieu of two weeks' notice, against the Vanderbilt Producing Company, Inc., producers of "Irene." Suit was filed in the Third District Municipal Court through the law offices of Hess & Kahn.

The point brought up by Miss Weston in her suit is one of peculiar significance, in that it is based on the question of giving notice during the 10-day rehearsal period specified by all legitimate contracts. Miss Weston rehearsed in one of the road companies of "Irene" this season to play the part of the mother, which she had filled in Australia.

On the tenth day of the rehearsals she was notified that she would not be required. The question hinges upon whether notice given on the tenth day of rehearsal does not require the payment of two weeks' salary to the performer.

Miss Weston's slight lameness is said to be the cause of her dismissal by the Vanderbilt Producing Company, although she claims that her lameness was known to the officials of that company when she was first engaged and does not interfere with her acting.

REBUILDING THE OLYMPIC

CHICAGO, Ill., Dec. 12.—The Clark street entrance of the Olympic Theatre has been reverted into a smoking room. Entrance to the theatre proper will be through the Randolph street lobby in the future. It is planned to rebuild the Olympic Theatre. When the new house is completed, its only entrance will be on Randolph street, the Clark street entrance being done away with entirely. The new site will be where the Union Hotel stands today. It is right next door to the present Olympic Theatre. The old house will be torn out and stores will replace it, to be ready for early renting.

HOWARD SUES RITZ CO.

Harry Howard, who played one of the leading roles in "Not Tonight, Josephine," which closed on the road recently, filed suit last week against the Ritz Producing Company, Inc., producers of the show, for \$660, which he alleges is due him as salary. The papers in the action are filed in the Third District Court.

Attorney Harry H. Oshrin, of No. 1476 Broadway, represents Howard. The Ritz Producing Company has entered a counterclaim for \$1,000 damages, on the ground that Howard violated his contract by leaving the show.

Howard alleges in his complaint that he was to receive \$100 per week, and worked nine weeks in "Not Tonight, Josephine," but received only \$240. The answer filed by the Ritz Producing Company sets forth that Howard entered into an agreement, using the standard contract of the Touring Managers' Association, on September 16th, by which he was to be paid \$100 per week, but that after two weeks he made a new agreement "for a good and valuable consideration" by which he was to get only \$80 a week. The defendant's answer claims that Howard was paid \$80 a week for the balance of his work, but that on November 23rd he violated the contract by abandoning the company and refusing to act, thus damaging the Ritz Producing Company to the extent of \$1,000. The Ritz Producing Company asks that judgment be rendered in its favor for the \$1,000.

After Howard left the cast of "Not Tonight, Josephine," the show disbanded and the balance of the company was brought back to New York.

WILLIAM HALEY MARRIES

CHICAGO, Ill., Dec. 12.—William Vernon Haley and Clara Baker, both prominently identified with local theatricals, were married in the City Hall here Friday morning. The couple immediately left for a honeymoon trip.

FILES CLAIM FOR SALARY

Stella Larrimore, who played with Lou Tellegen in "Don Juan," filed a claim against the producer of "The Fair Circassian," Miss Gertrude Newhall, with the Actors' Equity Association, alleging that \$300 is due her in lieu of notice, although she never played with the show. "The Fair Circassian" closed Saturday after only a five days' run at the Republic Theatre.

Miss Larrimore claims, that she was engaged to play one of the leading roles in the play, and left a vaudeville act in which she was getting \$300 a week, in order to get into a legitimate show, although the part offered only \$150 a week. She was approached by Miss Newhall when she was playing in "Don Juan," and asked if she would take the part in "The Fair Circassian," Miss Larrimore stated. Later she read the part offered to her to Miss Newhall and the author, Gladys Unger, and they begged her to accept the engagement, according to her story. She agreed, and asked for a contract, but as it was late at night, Miss Newhall pleaded that it would be given to her later, she alleges. While she was playing in vaudeville in Bridgeton, Connecticut, Miss Larrimore says, she received a wire to come to Washington to appear in the opening of the show, but when she got there the author asked her to play for two performances without pay. This she refused to do and was later told that Miss Newhall had wired from New York that she had engaged Margaret Mower, who played the New York presentation, to play the part which had been offered to her, Miss Larrimore charges.

The matter will probably be arbitrated this week by Miss Newhall and Equity officials.

NOBLES TO HEAD LONDON CAST

SYRACUSE, Dec. 12.—Milton Nobles, veteran actor, heading the cast of "Lightnin'," at the age of seventy four years, has been chosen to head the London company of the play, with his wife. The piece is to be introduced to London the early part of the new year.

Nobles' experience harks back to the day when Booth and Barrett were at their prime. In his early thirties Nobles became a star in his own right, and appeared, co-starring with his wife, Dolly, in "The Phoenix," "Love and Law," "From Sire to Son," and "For Revenue Only," all written by himself.

Nobles was persuaded to return to the profession, after a retirement of fifteen years, by John Golden, last summer.

CANTOR CHORUS GIRL SUES

CHICAGO, Ill., Dec. 12.—Eleanor Kingston, a member of the chorus of Eddie Cantor's "Midnight Rounders," has filed suit in the Superior court, seeking to recover \$50,000 from Stuart Henckel, a multi-millionaire of Charlottesville, Virginia. Miss Kingston alleges that her aching heart is now broken, and seeks this amount in order to find some sort of relief. Attorney Ben Erlich, is representing Miss Kingston. Miss Kingston stated that Mr. Henckel had wired her that he was coming on to marry her; that he met another chorus girl and married her instead. The matter will come up for trial within the next ten days.

"DOVER ROAD" TO BE SEEN

"The Dover Road," by A. A. Milne, author of the "Great Broom," current at the Punch and Judy Theatre, is to be one of the Christmas plays, produced by Guthrie McClintic, formerly on the staff of Winthrop Ames. Charles Cherry will head the cast.

"BAT" FOR FOREIGN COUNTRIES

Before the expiration of another year, "The Bat," will have been presented in no less than seven foreign countries, England, France, Germany, Russia, Sweden, Australia, and South Africa. Incidentally it will be played in at least five different languages.

DIANA RETURNING TO WOODS

CHICAGO, Ill., Dec. 12.—The Woods Theatre, will leave the division of motion pictures and return to the spoken drama. The change will take place next month.

"FACE VALUE" IS CLEVER COMEDY

PHILADELPHIA, Dec. 10.—In his present dramatic vehicle, "Face Value," which opened at the Lyric Theatre this week, Leo Ditrichstein has as well-fitting and clever a comedy as any in which he has appeared before. This play, which was adapted from the Italian of Sabatino Lopez by Solito Soiano, not only gives Ditrichstein the opportunity to deliver one of his characteristic portrayals, but in addition is more than merely made to order. "Face Value" is a bright, satirical comedy, and the cleverness of the lines have evidently lost nothing in their translation.

With the same fine cast playing in "Face Value" as supported him in "Toto," Ditrichstein gives a brilliant performance. Frances Underwood, cast in the leading feminine role, gave an irradicable impression of sympathetic understanding.

Ditrichstein plays the part of a homely broker, Henriquez, who finds himself far surpassed in beauty of features by the rest of his fellow men, and feels himself consequently out of the running as an attraction to the ladies. However, he succeeds in aiding the self-pitying wife of a physician who is entangled in a flirtation with a young philanderer by "cutting him out."

"Face Value" will undoubtedly occupy the Lyric Theatre for a goodly run.

THEATRE LICENSES REVOKED

NEW HAVEN, Conn., Dec. 9.—Mayor Fitzgerald, acting on information which he says developed during the Coroner's inquest, following the fire of the Rialto Theatre here, and in which eight persons were killed and several others received severe injuries, to-day directed Chief of Police Smith to revoke the permit or license of every moving picture theatre in the city.

The Mayor's instructions to Chief Smith were to close every theatre if they had not complied with all laws and ordinances and obtained a new properly approved license within forty-eight hours of revocation, declaring that in his opinion both the State and City laws had been violated in practically every theatre, not only in the city but in the State as well and that no examination of the existing condition of theatres had been conducted as required by law.

The law here, requires inspection by the State Police, Fire Marshal and Building Department before city licenses shall be issued. The Mayor's orders will affect about 100 theatres here.

GEORGIA MINSTRELS SCORE

SAN FRANCISCO, Dec. 12.—Rusco & Hockwald's Georgia Minstrels opened a weeks' engagement at the Savoy Theatre, and judging from the capacity house that greeted the opening performance, it is evident that the title "Georgia Minstrels" is a positive asset, for this house but a week previous played the "Harvey Minstrels," also a colored show, but it seemed the public did not want them. In the olio there appeared Coy Herndon, Hoop manipulator, Johnson Bros., Fashion Plates of Minstrelsy; Allie Johnson, "The monkey on the wire"; Ed Tolliver, monologist and Johnny Woods, ventriloquist; any of these acts would make good on any two a day program. The executive staff this season include Arthur Hockwald, manager and owner; Frank Mahara, business manager; W. H. Bullen, advance agent; Ed. Tolliver, stage manager; George Bryant, musical director and W. D. Paget, carpenter.

EQUITY RULE RESCINDED

CHICAGO, Dec. 12.—The Equity ruling allowing non-Equity "jobbers" to play in all-Equity stock companies was rescinded in the Chicago territory last week. This ruling permitted managers to engage non-Equity actors, usually local talent, when plays necessitating the employment of a large cast, with small parts were produced for short runs. The reason given by Equity officials for the rescinding of this ruling was that there are enough Equity members at liberty now, to fill all stock requirements in the Chicago territory, which embraces all that region between the Gulf, Canada, Pittsburgh and St. Louis.

ZIEGFELD AND EQUITY CLASH OVER GIRLS' EXTRA SHOW PAY

"Follies" Girls, Equity Members Claim, Pay for Extra Performances, But Ziegfeld Says All Are Receiving a Bonus and Are Not Entitled to It

CLEVELAND, Dec. 12.—F. Ziegfeld, whose "Follies" closed an engagement here last week, had a serious run-in with the Actor's Equity Association, which dispatched its traveling secretary, Geo. S. Trimble, from New York to investigate the complaint that the chorus girls were not getting paid for extra performances. As a result of Mr. Trimble's investigation, Ziegfeld is said to have threatened to throw out all Equity people. As Ziegfeld is a member of the Producing Managers' Association and is bound not to discriminate between Equity members and non-Equity actors his future actions in this respect are being watched with much interest by show-people.

The trouble is said to have arisen when some of the girls in the chorus, which is almost 100% Equity, objected to playing extra performances, which they have been doing almost since the "Follies" went on the road, without getting extra pay figured on the basis of their weekly salaries.

Although the "Follies" chorus girls are possibly the highest-paid in the business, only one of them is said to have a written contract with Ziegfeld, according to information received from a reliable source. The girls are paid salaries ranging from \$40 to \$85 a week.

Mr. Trimble arrived in Cleveland on Friday and left, after securing all necessary information, on the following Saturday. He demanded that the chorus girls be paid one-eighth of the entire salary each week, for each extra performance. Ziegfeld claimed that, as the Equity chorus contracts called for a minimum salary of \$35 a week, the money he was paying over that figure was a bonus, and he was not bound to pay one-eighth of the chorus girls' entire salary pro rata, it is reported.

The Equity officials demanded that the extra Eighth be paid pro rata, and although Ziegfeld was reluctant, a settlement is said to have been arrived at.

Ziegfeld then asserted that if Equity stuck to its demands he would throw out all the Equity chorus girls and hire non-Equities.

"Mr. Ziegfeld is paying us much higher salaries than the average chorus girls' salary," said one indignant chorus girl, "but he isn't paying us any bonuses out of good nature. We are the pick of the business and are entitled to the money we get. The 'Follies' chorus is just as big an attraction as any of the stars of the show, and we are worth all we are paid, and insist on being paid for extra performances."

MORE THEATRES FOR CHICAGO

CHICAGO, Ill., Dec. 12.—Chicago continues to build theatres, regardless of the present critical conditions. An announcement issued today stated that the Olympic Theatre would be wrecked after this season and a new playhouse will be built on the site, at present being occupied by the Union Hotel. The new Olympic will have a seating capacity of 2,500 and will continue the policy that is now in vogue. The old Olympic Theatre, in the Ashland Building, will revert to stores.

Another announcement issued early last week stated that new vaudeville theatre, containing 2,500 seats, will be erected at North and Karlov Avenues in the Spring. The new house will be devoted exclusively to vaudeville and will cost \$500,000. Friedstein & Co., local engineers and architects, have been awarded the building contract.

Following the close of the present vaudeville season, McVicker's Theatre, now playing Loew vaudeville, will be wrecked and a new playhouse will immediately be built on the site. The new house will have a seating capacity of 3,500 and upon its completion will again revert to Loew vaudeville.

A \$2,500,000 theatre will be erected at Sixty-third and Blackstone Avenues. This house will also be devoted to vaudeville and feature motion pictures.

Vernon C. Seaver and Louis Zahler have completed arrangements for the erection of a vaudeville theatre at Howard Street and Malvern Avenue. The new playhouse will cost \$400,000 and will have a seating capacity of 2,250. When it is completed it will cost its backers in the neighborhood of \$2,000,000. The same firm is erecting a new theatre, The Commodore, at Irving Park Boulevard and Albany Avenue.

A new 2,500 seat movie theatre will be built at North Avenue and Halsted Street by the Prudential Theatre Company of Chicago. It is planned to have the new house ready for occupancy by next summer.

BROKERS DISSOLVE

CHICAGO, Ill., Dec. 12.—Jack Fine and Louis Holleb have dissolved their booking partnership. Fine purchasing the Holleb interests. No financial consideration was mentioned in the sale. Mr. Fine will conduct the business. Charles Willens has been appointed as office manager for the Fine agency. Holleb will return to the booking business, working independently.

NEW STOCK CO. FOR PROVIDENCE

PROVIDENCE, R. I., Dec. 12.—A new stock company will open the first of the year at the Providence Opera House.

In this city this season there has been a dearth of plays and moving pictures have been its principal entertainment. Since September 4th, when "Irish Eyes" at the Opera House, may be said to have marked the opening of the drama season, there have been only six plays up to the present time. Three of them were Shakespearean productions, by Sothern and Marlowe, "Abraham Lincoln," "Enter Madame" and "Mecca" were the others.

Movies, musical comedy, grand opera and a night of Russian dancing have filled in the other weeks. Conditions at this time seem favorable for a stock company here.

REBUILDING RAINBO GARDENS

CHICAGO, Ill., Dec. 12.—Fred Mann, owner of the Rainbo Gardens, announced on Saturday that he had completed arrangements for the rebuilding of the Rainbo Gardens, on the site occupied by his present cabaret. Neil Buck has been selected as the architect and it is estimated that the new Rainbo Gardens will cost \$300,000. The new outdoor gardens will seat 3,000 persons. The indoor garden will seat 1,800 and the balcony 500. The new gardens will contain a massive stage for vaudeville acts and large musical comedy reviews. Work of wrecking the present gardens will commence in the spring and the new building will be completed in the late summer.

"LAWFUL LARCENCY" REHEARSING

"Lawful Larceny," the new Samuel Shipman play, which A. H. Woods put into rehearsal last week, will open shortly before Christmas. In the cast are, Margaret Lawrence, Lowell Sherman, Alan Dinehart, Felix Krembs, Elsie Mackaye, Forrest Robinson, Frazer Coulter, Ida Waterman and others.

CHICAGO "BAT" CO. LEAVING

CHICAGO, Ill., Dec. 12.—"The Bat," which smashed all records for shows in Chicago, will leave the George M. Cohan Grand Opera House on Dec. 31, making way for "Little Old New York," which will open an indefinite engagement on Jan. 1. It is a Sam H. Harris production and will introduce as its star Genevieve Tobin.

JURY TRIAL FOR WOODS

Al H. Woods, producer of the much-discussed play, "The Demi-Virgin," will be tried by a jury instead of by the three Justices of the Special Sessions Court on the charge of producing an indecent play, it was decided this week by Justice Morris Koenig, of the Court of General Sessions. Woods' attorney, Max D. Steuer, had made the motion to have the case transferred from the Court of Special Sessions to the Court of General Sessions two weeks before, on the ground that the producer was entitled to trial by a jury. The granting of the motion means that the charges against Woods will have to be submitted to the Grand Jury, composed of twenty-three men, who have the right to dismiss the charges or indict the producer. If indicted, Woods will then be forced to stand trial before a petty jury of twelve men.

Judge Koenig pointed out in his opinion handed down on Monday that while a defendant has not the absolute right to have his case transferred from the Special Sessions Court to General Sessions, yet, where the character of the case is such that property rights are involved this course should be taken. The Judge also said that the lay mind would be more open on the subject involved in the charge against Woods of producing an immoral play than a mind trained in one particular direction. In part, his decision is:

"If the test of obscenity or indecency in a picture or statue is its capability of suggesting impure thoughts, then, indeed, all such representations might be considered indecent or obscene. I am of the opinion that justice will be done if this matter is submitted to a jury."

COMPLAINS OF PICTURE

Mrs. Jacques S. Danielson, who is known to the literary world as Fannie Hurst, held a gathering of several producers, directors and personal friends, in which she spurned the efforts of the First National Pictures, who have produced her story, "Star Dust," in picture form. Mrs. Danielson repudiated the picture, said it was supposed to be taken from a story she had written, but that the picture was full of cheap and trumped up situations. She had offered her time and services to the producing company in an effort to make a success of the picture, but her offer was ignored. At the offices of the First National Pictures there was no statement forthcoming on the subject.

MAE DESMOND RETURNING

PHILADELPHIA, Dec. 10.—Mae Desmond will resume her engagement at the Metropolitan Opera House, in the matinee performance on Dec. 26. Miss Desmond was forced to cancel her engagements scheduled for Schenectady because of illness and is now recuperating at Atlantic City. She is doing very well at the shore and will be fully recovered to resume active duty by Christmas week. The opening attraction will be David Belasco's big success "Zaza."

RAPPE "AVENGER" ADMITS BIGAMY

MADERA, Cal., Dec. 12.—Mrs. Maude Bambina Delmont, the "avenger" in the Roscoe Arbuckle-Virginia Rappe case, pleaded guilty to a charge of bigamy here, and applied for probation.

Arrested the day of the Arbuckle trial, Mrs. Delmont was charged with having married Cassius Wood, of Fresno, while still legally the wife of a man named Hopper. The matter was referred by the Court to the county probation officer, who was instructed to make a full investigation and report.

WILL ROGERS TO STAR

Announcement was made on Saturday, by Florenz Ziegfeld, Jr., to the effect that Will Rogers will only remain with the "Midnight Frolic" until January 9th, after which date Rogers will be starred in a special company which will present many of the features used in the "Midnight Frolics" during the past eight years. The Rogers show will play only in the larger cities and will open at the Forrest Theatre, Philadelphia, on January 9th. Rehearsals have already been started.

Leon Errol will stage the production.

DRASTIC RULES FOR THEATRES

HARTFORD, Dec. 12.—Incense burning in any moving picture hall, such as caused the Rialto Theatre fire, resulting in the loss of several lives, in Hartford, Conn., last week, is absolutely prohibited by state police regulations made public to-day by the state police commission. It is required that "nothing shall be burned in any hall for the purpose of producing an odor, or smoke."

All theatre managers have been warned that the lights are to be put on at once, in case of even a slight fire. This was not done at the Rialto fire, and resulted in much loss of life, and injuries. At all times must there be enough light for a man to see a good ways before him.

Following are the laws, based on the state movie laws, which are in effect at the present time:

For the purpose of administering laws relative to motion picture exhibitions, all exhibition halls shall be divided into three classes to be known as Class A, Class B and Class C.

Class A exhibition halls shall include all such halls and theatres which are regularly used as places of amusement in which motion pictures form a part of the entertainment presented, and having a seating capacity for three hundred and fifty (350) or more.

Class B exhibition halls shall include all such halls regularly used as such and having a seating capacity of less than three hundred and fifty (350); all educational, ecclesiastical, charitable or industrial institutions and places of detention where motion pictures are presented.

Class C shall include all public places which are occasionally used for the exhibition of motion pictures under a special permit from this department, also all air-dome and open air exhibitions.

No certificate of approval will be issued to any Class A or B exhibition hall which is subject to license by local authorities as a place of public amusement until such license is so issued by the local authorities having jurisdiction, except in cases where local authorities neglect or fail to act after notice, or predicate their action on conditions not pertaining to public safety.

All buildings in which moving picture halls are located must be of substantial construction and on good foundations, susceptible of sustaining safely such weight as would be imposed upon them by filling such exhibition halls to their rated capacity, and no certificate of approval will be issued to any exhibition hall where the main floor is above the second floor of the building in which it is located.

The number and width of the aisles and exits required will depend on the size and shape of the exhibition hall as well as on its seating capacity. Exits must be so located that there will be an exit within fifty (50) feet of any and every seat. As a general proposition there must be twenty (20) inches of aisle width for every hundred (100) seats and three (3) feet of exit opening for each hundred (100) of seats and as much more as special circumstances or local ordinances require.

The lighting facilities of all Class A and Class B exhibition halls shall be so arranged that a portion of the lights can be turned on from the booth as well as from the switchboard, and such switchboard shall be located on the stage or at a point near the entrance. It shall be the first duty of persons in charge of such exhibitions, in the event of fire, or accident, to turn on the lights.

WALLACE AND MAY

Mazie Wallace and Marty May, whose pictures are reproduced on the front cover of this week's issue of the CLIPPER, are with the Jacobs and Jermon show, "The Sporting Widows," playing at the Columbia Theatre, this week.

This is their first appearance in burlesque.

Miss Wallace is the ingenue soubrette in the company, and possesses exceptional ability. She was formerly with "The Five Violin Beauties," a vaudeville act. Mr. May is the straight man with the company, and is a talented musician, and as clever a straight man as has been seen at the Columbia, this season.

"LOVE BIRDS," CO-OPERATIVE SHOW CLOSED SATURDAY IN CHICAGO

Short of Funds Company Is Brought Back to New York by Actors
Equity Assn. Which Wired \$1,800 to
Stranded Troup

CHICAGO, Dec. 12.—"The Love Birds," in which Pat Rooney and Marion Bent are starred, closed its tour on Saturday night, after three weeks at the Studebaker Theatre, and the entire company was furnished transportation to New York by the Actors' Equity Association, which wired \$1,800 from New York to cover the expenses, the management being in financial straits.

Pat Rooney, under whose management "Love Birds," went out in September, being an independent manager, the company was 100 per cent Equity, signed on Equity Shop contracts, but after the show had been out only three weeks the members of the cast entered into co-operative arrangements with Rooney, thus taking themselves out of the jurisdiction of Equity, which has no power to enforce its rulings upon co-operative shows. The chorus did not enter into the co-operative plan, receiving their contracted salaries each week. The members of the cast, however, ran into difficulties soon after the co-operative plan was adopted. The last three weeks of the show's run, the members of the cast received hardly any money at all, the box-office receipts running so low that only the chorus and the running expenses could be paid.

Rooney signed a personal note over to the Actors' Equity Association of which he is a member, for the \$1,800 forwarded to cover cost of transportation back to New York.

Equity's Chicago representative, Frank R. Dare, has been in charge of the box-

office at the Studebaker for the last two weeks, taking care of the interests of the members of the company.

Because of the co-operative arrangements agreed upon by the members of the cast and Rooney, he is not responsible for any debts other than those owing to the chorus and the technical employees, such as stage hands and musicians.

Bert Williams, in "Under the Bamboo Tree" took the place left vacant by "Love Birds," opening at the Studebaker on Sunday night.

NEW YORK, Dec. 12.—"Love Birds" has had a tough time of it from the time it opened on the road last winter, preliminary to its Broadway run. It played for several months on tour, finally opening in New York at the Apollo Theatre in March. It was under the management of Wilner & Romberg, who already had produced several shows last season with unfortunate results. "Love Birds" closed in the early part of June, owing creditors around \$50,000, of which about \$7,000 was owed to Rooney and about \$4,000 to the members of the company for one week's salary.

Shortly after the show closed, Rooney took it over himself, liquidating the claims against Wilner & Romberg, including those of the actors, for 50 cents on the dollar. The show was re-cast, and opened in Brooklyn on September 12, starting off to splendid business. When business dropped off, the cast entered into co-operative arrangements with Rooney.

LOEW OPENS NEW ONE

NEWARK, N. J., Dec. 12.—The latest addition to the Loew Circuit opened here on Monday when the new million-dollar State Theatre, at Broad and Cedar streets, threw open its doors to permit the first-night audience, which included Marcus Loew himself, Mayor Archibald of Newark, several of the Commissioners, a number of prominent actors, and most of the local elite among theatre-goers.

The new theatre is one of the finest in the East. The interior, attractively decorated in the most modern manner, with luxuriant hangings, artistic paintings, efficient but beautiful lights, was agreeably commented upon by the three thousand people who made up the first brilliant audience.

The opening bill at the new theatre was made up of the Four Danubies, Moore and Fields, Betty Doane, Senator Francis Murphy and William Seabury's "Frolics."

The audience received each act with enthusiastic applause. The State policy is full week shows for the present, although it may later be changed to two changes a week.

KRUGER STARS IN THREE

Three starring parts in as many Broadway shows in one season is the present record of Otto Kruger, who opened in the revival of "Alias Jimmy Valentine," at the Gaiety Theatre last Thursday. The first engagement of Kruger was in Marc Klaw's production of "Sonya," at the 48th Street Theatre. After this show closed, he played the lead in the short run at the Greenwich Village Theatre of Eugene O'Neill's play, "The Straw."

Another actor whose record will soon equal Kruger's is Harry Mestayer, who is a member of the National Repertoire Company which will soon open at the National Theatre on Forty-first street. Mestayer made his first bow in the present season in Selwyn's production of "The Poppy God," at the Hudson Theatre. When this play closed after a very short run Mestayer next appeared in the week-long run of "The Right to Strike," at the Comedy Theatre.

JOHN MEEHAN IN STOCK

John Meehan, although not a member of Equity, is playing with the all-Equity stock company at the Lowell Opera House in Lowell, Massachusetts, this week, it was stated at the offices of the Actors' Equity Association on Monday. Meehan, who resigned from Equity some time ago to become a producer, is playing the lead in a new play. The cast of the Lowell Opera House stock company objected last week to Meehan playing with them, and referred the matter to the New York office of the A. E. A.

Because of the fact that Mr. F. Schaake, manager of the Lowell Opera House, had billed Meehan's appearance and made all plans for the presentation of his play for this week, Equity decided to allow him to play this week, in order not to harm both the management and the actors, as no other play could be presented in its place.

Manager Schaake assumed that Meehan's appearance would be allowed under the Equity ruling which permits "jobbers," extra actors engaged for short periods, to play with stock companies, although the "jobbers" may not be Equity members.

"As no complaint was registered with us until last Thursday the company at the Lowell Opera House would probably have had to lay off this week if Meehan were not permitted to appear," said Mr. George Trimble, Equity official. "We therefore allowed him to play this one week, with the understanding that he could not play with any other Equity company following this engagement."

EDDIE CLARK IS BANKRUPT

Edward (Eddie) Clark, vaudeville actor, playwright and producer, has filed a petition in bankruptcy in the United States District Court, in which he lists his liabilities at \$19,943, and his assets as nothing.

The financial difficulties of the petitioner were brought about a year or more ago, when he produced several shows of his own.

BANQUET AT GREEN ROOM

The Green Room Club will give its first banquet and revel of the season to John Emerson, Sunday night, December 18.

NO FILMS FOR SCHOOLS

BALTIMORE, Md., Dec. 12.—Schools will not yet be turned into motion picture theatres in the State of Maryland, in spite of the statement of Dr. John F. Tigert, U. S. Commissioner of Education, in which he said that the movie is more powerful in educational influence in America than the school.

State Superintendent of Schools, Albert S. Cook, discussing the question said: "If what Dr. Tigert said is true, we are wasting millions of dollars a year on the dull, prosaic, teacher-and-pupil systems of education, when we could turn our schools into movies and absorb education by sitting and enjoying ourselves. Perhaps Dr. Tigert did not mean what he said, for if he had been a public school man he would not have said it. It is quite true that the movies make a deep impression on a child at times, but there is nothing which can replace the teacher-pupil method of education."

Frederick J. Singley, of the Baltimore School Board, stood with Mr. Cook, in his argument for the school against the movie.

HARRIS TO LIMIT PRODUCTIONS

William Harris, Jr., one of the most successful of the younger generation of theatrical managers in New York, will in the future limit his producing activities. His office in the Hudson Theatre building will be disposed of within a few weeks, and in the future if he makes any presentations at all he will engage a separate staff for each, in place of keeping a permanent staff of assistants. At present his chief assistants are David Wallace and Mike Goldreyer.

Mr. Harris' motive in thus cutting down his business plant and activities is in order to be able to have more leisure and the opportunity to travel abroad more extensively.

At present the only productions Harris has are "Bluebeard's Eighth Wife," which is playing at the Ritz Theatre, and "East is West" on the road.

"THE MIRAGE" CLOSES

BRIDGEPORT, Conn., Dec. 12.—Florence Reed closed her production "The Mirage" here last week due to the combination of reduced box office prices and high operating expenses.

When the admission prices were lowered to \$2 and the company's payroll remained at the same total as when higher admission prices were charged, Miss Reed is said to have declared that she "couldn't make it go" and sent the production to the storehouse.

AMERICAN LEASES ORPHEUM

MONTREAL, Dec. 12.—The American Burlesque Association has taken over the lease of the Orpheum Theatre from Harold Hevia, which has until May 1, 1922 to run. American wheel shows will play there beginning the week of December 19, the opening attraction being the Hurly Burly Company with Jack Johnson.

NEW ACT FOR HOUDINI

After two years in films, during which time he tried numerous thrilling stunts, Harry Houdini is to return to vaudeville. He will open at Keith's, Boston, on December 19th, with New York to follow. He will present a new act, in which he will permit himself to be bound and put upside down in a big bottle of water.

PLAZA RE-OPENS

The Plaza Theatre, Fifty-ninth street and Madison avenue, was officially re-opened; the extensive alteration being made without interfering with the performances. The auditorium has been greatly enlarged and an attractive programme of pictures and music was given in launching the theatre on its new career.

FIELDS REVUE CLOSING

CHICAGO, Ill., Dec. 12.—All the members of the Lew Fields revue act playing in Shubert Vaudeville at the Apollo Theatre have been given their notice, which takes effect this Saturday night. The entire company will be brought back to New York. Fields will probably continue without his revue.

FAMOUS PLAYERS STOCK BOOMS

The stock of the Famous-Players-Lasky Corporation, the leader of all amusement stocks listed in the Stock Exchange, is attracting unusual interest through its sensationally steady advancement. On Monday, the Famous-Players common stock broke its one previous high record of the year when it reached 76 1/4, a gain of 1 3/8 on the day. The issue is being extensively traded in, the day's sales aggregating 9,000 shares of the common. The Famous-Players preferred is also being traded in noticeably large quantities, 1,500 shares being sold on Monday, the closing price for the day being 89. The preferred price breaks the previous high record of the year, 88, which was reached in April.

The interest in the Famous-Players-Lasky issue overshadows that being shown in any other amusement stocks. Since last week, after Orpheum Circuit, Inc., broke because of the passing of the quarterly dividend, there has been but little trading in this issue. On Monday no Orpheum sales at all were recorded. The stock of Loew's, Inc., remains practically unchanged around 14. On Monday it sold for 14 3/8.

The general Wall Street opinion about the Famous-Players rise is that there is a strong pool forcing the price up for speculative purposes.

HELD ON AUTO THEFT CHARGE

Vera Swift, a toe dancer, who once performed at the Winter Garden, was arraigned in General Sessions, on Dec. 7, before Judge Koenig, on a charge of having criminally received stolen property. Miss Swift was brought to New York from Evansville, Ind., by Detective Dowd of the automobile squad and Mrs. Mary A. Sullivan, a policewoman. A man named Robert A. Pazzuti, a chauffeur, was held in connection with the case, and both were held for trial in \$1,000 bail.

Information leading to the arrests was contained in an anonymous letter received by the Police Department. Dowd said he found two automobiles in Evansville which were stolen from New York and which Miss Swift claims she purchased there, showing bills of sale. The police have been unable to find the man from whom Miss Swift says she purchased them.

EVA TANGUAY IN CABARET

Eva Tanguay, the "cyclonic comedienne," made her first public appearance in a field outside of the vaudeville stage, Monday night opening at the Folies Bergere, playing at the restaurant with Ray Miller's Melody Boys, a super-jazz orchestra.

Always a great drawing card, Miss Tanguay was the center of much interest to the womenfolk who attended the Folies Bergere to see the effects of Eva's new \$5,000 facial operation which is said to have given her practically a new face.

For the men present Miss Tanguay presented a cycle of new songs and dances, which she did with all of her former pep for which she is noted. Miss Tanguay's salary is put at \$3,000 a week.

FORTY-NINTH ST. OPENS DEC. 26

The new Shubert theatre, the 49th Street, will open on Dec. 26, with Leo Ditrichstein's new play, "Face Value," which he put on in Philadelphia, last week. The 49th Street is one of the six new playhouses that the Shuberts are building in 48th and 49th streets. It is immediately west of Broadway.

"DOVER ROAD" COMING IN

"The Dover Road," a new comedy by A. A. Milne, author of "Mr. Pim Passes By" and "The Great Broxopp," will open at the Bijou Theatre on December 23rd. The production is under the management of Guthrie McClintic. Charles Cherry will be starred.

WILBUR TO CLOSE FOR WEEK

BOSTON, Dec. 12.—The Wilbur theatre will be closed the week before Christmas, following the engagement of "The Night-cap," and will reopen on December 26 with "Afgar."

VAUDEVILLE

SUNDAY VAUDEVILLE AND DRAMA BARRED IN MONTREAL HOUSES

**Picture Theatres Alone Can Remain Open But They Can Feature
No Songs or Acts—Big Houses Affected
By the Order**

MONTREAL, Dec. 12.—Sunday vaudeville and dramatic performances, which had become popular of late, are now prohibited as a result of sweeping instructions given to Chief of Police Belanger by the executive committee at the City Hall. Movie theatres will be allowed to remain open, but no songs or prologues will be tolerated; all but the music and picture will have to be cut out. Two weeks' grace, will be allowed to vaudeville and other theatres in order that they may adjust their contracts. Movie theatres will have to change their policy of course, especially those who have been giving programmes with added attraction such as soloists and tableaux as well as other incidentals. Vaudeville and dramatic shows are absolutely barred.

The theatres most directly concerned are the Princess, the Gayety, certain establishments on St. Lawrence Boulevard, and some play houses on St. Catherine street east. The Princess has been giving two vaudeville performances each Sunday, the Gayety has been running its burlesque shows, the St. Lawrence Boulevard houses have small companies, while on St. Catherine street east the French drama was being offered. One other house directly affected is the St. Denis on St. Denis street. This establishment recently changed its policy so as to afford a mixed programme of pictures and vaudeville on Sunday.

Places of amusement only partially affected are Loews, in St. Catherine street west, the Capital and the Allen. The former has been giving vaudeville and pictures, while the latter two have varied programs of music, excerpts from opera, dancing, and frequently prologues which aim to provide an "atmosphere" to a feature picture.

The Allen, the Capital and Loews can readily change their programmes without any radical disturbances, but such places as the Princess and the Gayety, as well as the east and legitimate theatres must close their doors on Sundays, or else provide pictures only.

The direct cause of the Sunday closing order, was local police objection. Discussing the matter Jules Crepeau, director of Municipal Departments, stated that in view of the complaints made by the head of the police force, the city administration had decided to enforce the law, by ordering theatres to remain closed for the Sabbath. Chief of Police Belanger according to correspondence given out by Mr. Crepeau, had written to Crepeau drawing the attention of the legal department to the fact that certain theatres were open on Sunday, in which places theatrical performances were being given as on other days of the week. Chief Belanger asked for the opinion of the legal department in the matter. It was on the receipt of this letter that the executive committee issued orders for the closing of the theatres on Sunday. Attached to the record is a legal opinion given sometime ago by Mr. Charles Laurendeau, at that time chief city attorney, with regard to certain infractions of the Sunday law. The opinion was to the effect, that after having studied the list of infractions committed against the observance of Sunday, as submitted by the police, he advised the city authorities that all these infractions were punishable by virtue of the federal law but not by virtue of the city by-laws.

Mr. Abbie Wright, manager of the Princess Theatre, and Mr. W. H. Conover, of

the Imperial Theatre, called at City Hall Saturday afternoon, where they were in conference with Jules Crepeau.

"There is really nothing to say beyond the fact that we will be permitted to run our usual show on Sunday," said Mr. Abbie Wright, manager of the Princess. "After that we will have to await the decision of our legal advisers."

"We will just drop the vaudeville," was the answer of Mr. J. E. Elms, manager of Loews, to the query as to their intentions.

"Out goes all the incidentals and we will have the orchestra and some soloists," said Mr. George Rotsky, manager of The Allen.

The history of Sunday entertainment in Montreal has been a varied one. In the almost forgotten past, Sohmer Park offered every Sunday, two programmes of music and vaudeville, the music always being a feature of that place of amusement. The Park operated under a special charter and was alone in this privilege until Dominion Park came into being. Later there were spasmodic attempts to give Sunday shows in theatres but this was rather frowned upon. With the development of the movie, Sunday projections in the screen theatres became more frequent until finally the Orpheum, which was then giving vaudeville on six days, screened pictures on Sunday. That plan served until Loews opened in Montreal in November, 1917, and there the same performance of vaudeville and pictures was offered on Sunday as on week days. Later the Princess having adopted a vaudeville franchise also offered the usual programme on Sunday, in fact their bills now open on Sunday. At one time an effort was made to open His Majesty's and a Shubert show "The Follies" gave a performance.

ACTS IN PICTURE HOUSES

CHICAGO, Ill., Dec. 12.—A number of Chicago's largest movie theatres are going into vaudeville, among them the Tivoli, Stratford and Riviera. The Stratford has already been playing some of the biggest of headliners, including Frisco, Ann Pennington, Aunt Jemima. This week Eddie Cantor is appearing all week, playing the matinee performances. According to a well founded report the Tivoli, a Balaban & Katz movie at Sixty-third and Cottage Grove, will go into vaudeville exclusively, playing a program on the order of the State Lake Theatre, using two headliners and six supporting acts.

NEW MOSS HOUSE RENAMED

The B. S. Moss house, now in the course of construction in the Bush Terminal Building which has been renamed for the third time, will be known as the "Lotus." The house was previously to be known as the Arcadia, which was changed to the Pavia. The house, which has a seating capacity of seven hundred, will show pictures exclusively, continuous from 11 A. M. to midnight. The opening date has not yet been announced.

HARRIS QUILTS BOOKING

CHICAGO, Ill., Dec. 12.—John J. Harris, booking manager of the National Vaudeville Agency, disposed of his interests in the office last week to his partners, Charles Hedburg, and Joe Wagner, who will conduct the business. Harris has accepted a road proposition and is at present making a tour of the middlewest.

OTTILIE CORDAY RECOVERS

CHICAGO, Ill., Dec. 12.—Ottile Corday, has fully recovered from a recent operation, and has again opened for the Western Vaudeville Managers' Association with her new vaudeville offering "Polly Comes to Town." Miss Corday started a tour of the W. V. M. A., opening at the American Theatre, when she was taken seriously ill. Upon medical examination it was discovered that an immediate operation was necessary. Miss Corday insisted that she be sent to her home in Brooklyn for the operation. It was successfully performed at the Mount Moses Hospital in Brooklyn, N. Y.

BIG CROWD AT "CLOWN NIGHT"

The largest crowd that has ever attended one of the weekly Tuesday night "Clown Nights" given at the N. V. A., was on hand for the critics' night this week.

The bill consisted of eighteen scenes and two acts. Among those who helped make up the bill were: Val and Ernie Stanton, Al Herman, James McHugh, Harry Downey, and many of the critics from the various trade papers. The critics took actual parts in the affair and were assisted by a chorus of twenty.

SUNDAY CONCERTS AT FIFTH AVE.

The Fifth Avenue Theatre, Brooklyn, which plays American Burlesque Circuit shows, started playing Sunday Concerts on Sunday, December 11th.

Among those who appeared at the opening performance were Fletcher & Monday; Seymour & Janette; The Three Rubes; Stanley & Brazil; Henry Sisters; Eight Lunatic Chinks; Harry Fields; Brown & Jones; Geo. Woods, and Mack & Collins.

The Davenport-Curran Offices are placing the shows in for Sunday.

THE COBURNS IN VAUDEVILLE

WASHINGTON, D. C., Dec. 12.—Mr. and Mrs. Coburn, well known on the legitimate stage, made their vaudeville debut, here on Monday. Their offering, a tragic-comedy sketch by George V. Hobart, is a cleverly written sketch and was well played by the Coburns. They did excellently at the opening performance.

NEW ACT FOR BLIGHTY GIRLS

The Blighty Girls, the Scotch girl trio who lately arrived in this country from abroad and have been on the Keith circuit, start rehearsals for the "Fairylane" act, the new girl act under construction by Jean Bedini for Shuberts' vaudeville. The act opens Christmas week at Newark.

YATES BOOKING ACTS

CHICAGO, Ill., Dec. 12.—Charles Yates, has resigned from the Sam Kramer Booking Offices and will re-enter the booking field as an independent agent. He has been given franchises to book on the floors of the Marcus Loew Western Circuit and the Pantages Circuit.

BIG BILLS FOR XMAS WEEK

The B. S. Moss theatres in Greater New York will celebrate their annual Yuletide Festival week, commencing December 19th. Each house will have eight acts and a new first run photoplay, each half, as well as special holiday attractions.

PLIMMER BOOKING DAVIS

The Davis Theatre, Norwich, Conn., formerly booked by the Keith Circuit, is now being booked by Walter J. Plimmer. The house uses five acts of vaudeville the last half of the week.

NEW ACT FOR MILDRED HARRIS

Mildred Harris, divorced wife of Charles Chaplin, the screen comedian, will enter vaudeville the first of the year in an act with Harry Rose. The act will consist of Miss Harris, Rose and a pianist and will play the Keith circuit.

N. V. A. COMPLAINTS

Al Barnes has made a complaint against F. Raso, alleging that the billiard and cue trick now being done by Raso is part of his act and was done by him originally.

King and Rose have complained against another act using the same name. The original team has used this name many years in vaudeville. The team complained is now appearing on the Sun time.

Three White Coons have filed a complaint against Dave Harris stating that he is using a bit done with bass viol that belongs to the Coon act. In a settlement of the complaint Harris has agreed to give credit for the business to the Coon act.

Mack Hanley, of Hanley and Howard, has complained against Kenneth Keith, whom they claim to have paid money to for a new act, but which so far is undelivered.

Fenton and Fields have filed a complaint against an act by the name of Stott and Wood for an infringement of a piece of phone business which Fenton and Fields claim belongs to their act.

SUNDAY SHOWS IN JERSEY CITY

All the moving picture and vaudeville houses in Jersey City began operating on Sundays on Dec. 11, and will continue to do so for a period of five weeks, by permission of the City Council.

At a meeting of the Council and the Managers it was decided that a certain stipulated sum be given by each theatre operating on Sunday to the Jersey City Firemen's Christmas Fund.

It is quite probable that the movie and vaudeville houses in Jersey City will be able to play Sundays by donating a certain amount to the different charitable organizations in the city.

SYRACUSE MGR. COMING TO N. Y.

SYRACUSE, Dec. 12.—W. Dayton Wegfarth, manager of the Keith Theatre here, will be transferred to the New York headquarters of the Keith interests and will take up his duties there on February 1st.

John J. Burns will succeed Mr. Wegfarth as manager and Wm. B. Shaul will become assistant manager, replacing William Brown, who will be promoted to management of the new Keith Theatre at Cleveland, Ohio.

ACTS OUT OF FLATBUSH BILL

Two feature acts were out of the bill at the opening performance of the week at the Flatbush this week. The Ford Sisters, due to the failure of their baggage to arrive did not appear at the Monday matinee, and Ruth Royce, suffering from a throat trouble also failed to appear.

Franklin and Charles, and Mehlinger and Meyers, from the Orpheum replaced them.

BEEHLER BACK IN CHICAGO

CHICAGO, Ill., Dec. 12.—Dave Beehler, general booking manager of the Shubert Circuit, returned here Saturday morning after a business conference with the heads of his circuit in New York. Mr. Beehler stated that the circuit was making exceptional strides in securing houses throughout the west and middle west.

BRANDON TYNAN IN VAUDEVILLE

Brandon Tynan, the legitimate actor, is appearing this week in vaudeville, and it playing a sketch called "That Northeast Corner," of which he is the author. In his company is J. M. Kerrigan.

NORWOOD TO SUCCEED HERMAN

Harry Norwood, of the team of Norwood and Hall, on the Keith time has been cast to succeed Al Herman in the Greenwich Follies for its road tour starting the first of the year.

WHERE IS HARRY MOONEY?

Will Harry Mooney kindly get in communication with Mr. Chesterfield, secretary of the N. V. A.

VAUDEVILLE

PALACE

The "Four American Aces," opened with an unusual casting exhibition doing great work on the horizontal bars, the quartet making an opening act on the acrobatic order far above par.

R. Eddie Greenlee, and Thaddeus Drayton, in the second spot put their songs, dances and dialogue over with the energy and pep that colored performers like to put into their work. Their dancing steps are intricate and clever, yet they do their stuff minus the stalling that premature applause encourages.

After the "deuce," came Frank Wilcox and company in their comedy sketch entitled "Ssh-H," by Vincent Lawrence. The company consists of two men and three women, all of whom assist Wilcox in faultless fashion. The skit is on the door slamming order, Mr. Wilcox as Jack Mills, visits the home of his business associates, two partners who are always quarreling and who are also highly jealous of their wives. A girl, to whom he was once engaged to marry is also at the same house, and all the women there are infatuated with Mr. Mills. Each woman unknown to the other pleads a headache and dodges a theatre party in order to be with Mr. Mills and the usual compromising situations result in much comedy.

Number four on the bill, was Margaret Young, assisted at the piano by Rube Bloom. Miss Young sang a pleasing cycle of songs, two in particular being clever. Most of her material sounds as though it generated somewhere below or near the Equator, for it is rough in spots. Her sequel to the chorus girl recitation she used to do, was about the distance from "Childs to the Ritz," and with "Broadway Rose" being played in the line of soft music, was effective. Her delivery, was good, and her manner infectious.

The first half was closed by "Singer's Midgets," who were a whole show in themselves. The act is elaborate, and well staged; the Midgets proved themselves clever little showfolks, displaying remarkable versatility. The ten scenes provided bits that had everything from a Spanish show to a wild-west exhibition. The action was in a fast tempo for the most part, not a dull moment being in the piece. Here and there a bit of "hokey" had to be injected, of course, but despite that fact, the act is in a class all by itself. Elephants, deer, horses and dogs contributed to the act's entertaining qualities which are numerous indeed.

Eva Shirley, and "The California Ramblers," with Al Roth, opened the second half. The Ramblers are a nine piece jazz combination with great possibilities, and did their part of the act excellently. Al Roth did two dances that scored strongly, especially the second which took an encore, and apparently was not expected by the band leader who was at a loss what to do. The act which is new will undoubtedly work more smoothly in time. Miss Shirley's first two numbers were published songs, and they did not register quite as well as her two operatic selections or medley toward the end of the act. The operatic air gave more scope to her voice and won her several bows and an encore.

From the ranks of musical comedy, came James Watts, who was assisted by Rex Storey in "A Travesty Treat," Mr. Watts, impersonating in an exaggerated manner, a foreign prima-donna, and later a classical Russian dancer. His make-up was comedy in itself, and with his partner feeding him giving him openings for some wise-cracks.

In the next to closing spot, came Ben Welch in his original character study, entitled "Pals." Frank P. Murphy as a "cop" assisted Mr. Welch to his settee and for the opening and closing parts of the act joins in the conversation with Welch. The monologue done by the blind comedian is as funny as ever, getting no end of laughs. The Luster Brothers closed the show with their unique contortionist and eccentric stunts.

M. H. S.

VAUDEVILLE REVIEWS

WINTER GARDEN

"The Whirl of New York," a condensed version of the recent Winter Garden success, with variety interludes, made up the vaudeville bill at this theatre this week.

The turn was introduced by the usual routine of a dance by the entire chorus. From the very start, it could be seen that the chorus was going to have plenty of trouble, which was due in a great part, to lack of rehearsals.

Florence Shubert rendered "Molly On The Trolley," being joined by the chorus, and this started the show.

Purcella Bros., appearing in full dress, offered a usual routine of jokes, which didn't get by the now hardened audience, but their eccentric dances brought them into good favor and they were given a good hand at the end.

Joe Keno, and Rose Green followed, in a versatile comedy skit, in which Keno played the part of a postmaster, offering his song, dance and recitations to good advantage. Miss Green is a good foil, and while not impressive in her singing did well in her eccentric dances. Both drew a big hand in their travesty on an Apache dance.

Kyra gave a fine exhibition of oriental dances and deserves credit, considering the great odds she had to work against in the raggedness of the chorus. She was ably assisted, though, by Ralph Symington. Kyra used her celebrated arms to good advantage when, inclosed in a huge urn, she performed a snake dance in very clever style. A well executed Oriental dance lost all of its effect when, at the close, Kyra was left stranded in the middle of the stage when the drop should have been drawn.

Bard and Pearl, the latter the comedian, and late of burlesque, brought the audience back to life with their sure fire dialogue. Pearl used a comic German dialect throughout and proved very clever. Bard, is one of the very good straights. A laugh drawing feature of the turn, was his peculiar business of sneezing. This turn, with Roy Cummings, proved the decided hit of the bill.

Nancy Gibbs, accompanied by a pianist, in an artistic setting, was very entertaining. Miss Gibbs displayed a pleasing contralto with plenty of volume. Her folk song number, behind a transparent drop was very picturesque. The pianist gave a good account of his wares on both piano and violin and helped the act to get over.

Roy Cummings, with Billy Shaw as accomplice, closed the first half, in a comedy skit entitled "On the Golf Links." A more appropriate name would be "On the Stage Floor," for Cummings rolled all over the stage throughout most of his turn. His number is replete with slapstick comedy which brought the house down. At times he displayed a pleasing baritone, but this soon gave way to his "nut" offerings. He proved one of the high spots on the bill, the audience showing their appreciation by forcing him to make a speech.

The second half of the show consisted of two scenes from the condensed comedy, with a bit inserted by Bard and Pearl, "Flirtatious Moments." The first scene is in the home of a certain Harry Bronson, who is tendering a party to his gentlemen friends, in honor of his wedding, which is to take place that day. Bronson's hopes of marrying the girl of his choice come to grief for a short while, when two other girls appear on the scene, explaining that Bronson was forced to marry them. The closing scene is laid in Chinatown, where the marriage takes place. J. Harold Murray's rendition of "On the Road to Mandalay," went over in great style.

J. F. H.

COLONIAL

With the exception of three acts, few made much of an impression on those present and the big star of the evening, Fritzie Scheff, failed to move them to any degree of enthusiasm. In the way of applause the evening's honors might be handed to Lewis and Dody with their "Hello, Hello, Hello, Chera Boucha." This type of an act, much on the order of Gallagher and Shean and based on parodies, is a big seller in this house.

Willie Rolls, billed as the original acrobatic roller skater, opened the bill with a fairly presentable dumb act, but he forgot about the intelligence of the audience he was dealing with. Very near every trick Rolls did he tried to work by missing them a few times and having seen this all done before the crowd refused to fall for it. If he would do his routine straight and maybe work this showmanship stuff in the better stunts or the high spot of his act it would work to better effect.

Peggie Carhart came second. This little lady plays a violin well and is billed as a former violin soloist of the Cleveland Symphony Orchestra. A little routine of her material would give her better results, but as it was she took two bows.

Valerie Bergere and Company, in a Japanese sketch entitled "O Joy San" came third. Assisted by five people and surrounding herself with beautifully appointed stage setting in the way of a sitting room in Japan, Miss Bergere played a second edition of "Poor Butterfly" minus the music. The story deals with a pretty Japanese girl, her American husband, his proud father and his spiteful and scheming former sweetheart. Occasionally here and there is a funny line and the numerous references made to the lower regions calls for a laugh. Being a melodrama it concludes itself as all melodramas do. At the finish the faithfully loving Gei-ha girl is in the arms of her American husband and we learn that East is West or at least that they have met.

Fourth, came Lewis and Dody. Coming as it did it was a relief. Both make a very comical entrance and from the very start they had their audience with them. Their dummy bit proved itself the laughing hit of the show and it looked as though the audience would keep them singing parodies on Hello, Hello, Hello, indefinitely. Four encores were taken by this act.

"A Trip To Hitland," closed the intermission. This as a novelty was one of the three acts on the bill that went over. The setting of the stage with five pianos and players caused a more or less interested stir among the crowds, and it took the act very little time to register. The act opens with introductions of the various members, and the songs they have written.

Charles and Madeline Dunbar, opening the second half came second in the way of applause, for the night with their "Animalfunology."

Fritzie Scheff was the star of the bill but fell way short in the way of applause. This is due principally to her failure to build an act worth while, around herself. In the pit she has a director, she wears two pretty gowns, displays her same old personality and voice—and stops. In the way of an act she offers less than some small timers and depends, it seems, on her past reputation and drawing power to put herself over.

The Swor Brothers came next to closing and made them laugh. This act is sure fire and was ideally spotted to offset what had gone on before on the bill.

Sonia Barbaran and Chas. C. Grohs closed the bill with "Aztec Indian Love" and other dance interpretations that were cleverly done but unappreciated as most of the half filled house had emptied.

E. H.

RIVERSIDE

Johnson, Baker and Johnson, the three hat twirlers, opened and got over well to a fair house. The nut comedian caused much laughter with his ridiculous attempts to do the stunts done by the others.

Huston Ray, the juvenile pianist, was warmly received on his entrance, and kept up some fast work on the piano. After several numbers, the olio curtain was flayed on a setting in "three," an electric piano standing a little to one side of Ray. He seated himself at his piano, and played a few bars, which was immediately recreated on the Duo Art. Ray closed to several bows. For an encore he played several old-time numbers, which were greeted with a storm of applause.

Lew Brice & Co., in third spot, presenting a sketch entitled "Stick to Your Dancing," was very good and held the house for the comedy attraction. Brice introduced some great tap steps and dancing and received much credit. With his big shoes, tight fitting trousers and much too small coat, he got much laughter on his entrance, and kept up the comedy closing with many laughs and four legitimate bows. He took a dance encore. Ray Henderson assisted Brice at the piano.

Frank Gaby, the monologist and ventriloquist, got over in good shape, and was cordially received on his work. Starting with an impersonation of the average public reformer which, incidentally, was a great bit of comedy, he finished the first half of his offering with an English monologue which found favor with the gradually filling house. Following this, Gaby finished his offering with several styles of ventriloquism. Did an imitation of a man with two children, who has come home "after evading the landlord," to find a few moments peace. The children in the next room bothered him and in the end, to quiet them, he told a story. For a second encore the sailor doll sang an imitation of Eddie Leonard singing "Roll Them Eyes."

Bessie Clayton scored heavily on her efforts as well as those of her assistants, three men dancers and a woman, and her jazz band. The act ran smoothly and received several encores. The three men did wonderful work in their acrobatic and eccentric dances and scored, stopping the show. The offering was a sensation from the opening.

Juliette Dika, singer and artiste, had no difficulty in following Miss Clayton. Using a descriptive song to open she wound her way around to a new song, "Je ne comprend pas," a number dealing with the everyday use of slang. Followed a song entitled, "La Reve Passe," or the soldier's dream, which was full of all the tenderness and emotion felt by the soldier on the battlefield. Her act is rather novel, and a change from the ordinary run of musical female singles.

McWatters and Tyson, man and woman, assisted by Les Poe at the piano, attempted to prove that there was "Nothing New Beneath the Sun," and did it. One noticeably fine bit was a scene done by McWatters showing the father's love for his first born. All the passion, the sympathy, the pride of the father, and the fear of death, was shown by McWatters in a truly remarkable manner which got him a fine hand of approval. Following a burlesque on "Romeo and Juliet" brought up to date as well as a scene taken from "Miles Standish," got a big laugh. This was followed by a descriptive three-minute drama on marriage, divorce and domestic tribulations. Dramatic from the start, it proved a winner in the eyes and the minds of those in front.

Eddie Kane and Jay Herman, an act more or less bordering on the inebriate, closed the bill. The two were amusing, and got a number of well-planned laughs as well as a good hand.

D. S. B.

VAUDEVILLE

81st STREET

To a well filled house, Bill and Blondy, male acrobats and tumblers, presenting "Just Boys," had no difficulty in holding their own. After some fast work, the two did a series of difficult lightning flips from ground to shoulder, and vice versa. They closed to several bows.

Harry and Grace Ellsworth, a song and dance offering, got over very well. After the song introduction, the girl went off to change, while Harry executed a dance that warmed him up for what was to follow. Returning, clad in an exceedingly décolleté gown, Miss Ellsworth sang a number entitled "Joys." The song got over well, and following, the girl went into her dance, which was done in good style, aided by plenty of showmanship. This was followed by a fast Russian eccentric and soft dance by the boy who put his material over in fine shape. The two closed to three bows.

After an exceptionally lengthy musical introduction, the olio curtain was flyed into a set in "two," depicting a scene on one of the lower levels of the Alpine range of mountains. Anderson and Burt appeared, clad in the mountain tourists garb. Anderson, the man, was pulling his bride, Marjorie Burt, up to his level, and was having a hard time. The fun started, when the two had become seated. After numerous complications, caused by the fretfulness of the wife, a bride of three weeks, who spilled the lunch over the side of the mountain, the guide book following the lunch, the two started a friendly argument, which grew more and more heated until there was the prospect of a battle royal. Finally darkness set in, and, amidst a hard snow storm, the act closed, scoring well.

Followed, Douglas Leavitt and Ruth Mary Lockwood, assisted by "Brother Ray." The plot has to do with life, before, and after marriage. Naturally, the action goes from the sublime to the ridiculous. A laugh in every line, most of which seemed to be ad lib., comedy. Miss Lockwood has a beautiful voice, and every note was clear and distinct. There was a little horse-play by Leavitt during her rendition, but it was good, and did not detract from the value of the song, rather, added to it. Leavitt was a scream, and got every laugh over for a whoop. The pianist, "Brother Ray," and the unbilled woman, were good; Ray doubling as a "fresh guy," and as the minister, presiding at the jazz wedding. When the offering closed, the audience refused to let them go, but insisted upon six bows and, even then, applauded into the act.

Johnny Burke, the "drafted" soldier, took the legitimate laugh hit of the entire bill. He made the claim that he was the most "perfect physical wreck" of the entire A. E. F., and told his troubles to the audience to prove his statements. His material was clean, and the funniest, with no exceptions, that the critic has heard. After the monolog, Burke played the piano as his captain and lieutenant played it. The captain was evidently good, while the lieutenant was not so good. Burke's piano imitation of a saxophone was excellent, and true. His offering, whipped up throughout, closed to a storm of applause, and stopped the show.

"Tempest and Sunshine," two girls, presenting a "Broadway Bouquet," did not go well. It was a good act, at one time, but is not able to hold down the feature spot at this house. The girls were attractive, and worked hard to put the act over. The two appeared first as boy and girl, and were dressed in neat riding habits. But the act seemed too long and dragged out, and did not improve as it went on. Tempest sang a number entitled "She Knows It," which dragged over, the other girl, dressed in pink and silver evening gown, got away better, on the strength of her personality. This was followed by Sunshine appearing dressed as an aviator. The offering closed with a marriage song and dance. Two bows.

D. S. B.

SHOW REVIEWS

44th STREET

Torino, an imported act, billed as "The Only Pupil of Cinquevalli," opened in a beautiful special setting. He displayed great skill in his juggling stunts and drew an unusual hand. His act, which is a long one for an opening turn, loses none of its good points because of this.

McCormack and Regay, a man and girl team, filled in at number two spot with a usual routine of dancing and singing. Neither brought the house down with their singing, but got by very nicely in their eccentric dance numbers.

Another imported act, "The Broken Mirror," with a cast of two men, supposed to be twins, and a girl, was a riot from start to finish. The plot is laid around a mirror, that has been broken by the butler, who conceives of a novel plan in which to keep it from the proprietor of the house. His plan is to stand behind the broken mirror and imitate every move of his boss who thinks he is standing in front a real mirror.

Jane Green, with Jimmie Blyler at the piano, went big in a variety of "ragtime" songs, done in her inimitable manner. Miss Green displayed a pleasing mezzo soprano voice, and had plenty of pep to her songs. For her three encores, Miss Green offered special numbers.

Modes and Models, a Shubert production, aroused interesting whispers among the fair sex. The turn was made up of a number of models from the leading houses about the city, who displayed gorgeous gowns, everyone of which brought a different expression from all parts of the house. The elaborate settings added greatly to the effectiveness of the turn. A dance number inserted by Martine Berley brought a round of applause, while John Daugherty, who acted in the role of announcer offered several songs in a pleasing tenor voice.

Francis Renault followed in his own fashion show. He made it known from the start, to those who didn't know, that he was a female impersonator and this was an excellent idea as his work is remarkable. His turn consisted of impersonations of Julian Eltinge, in which he sang, "Wedding Bells," then Ruth St. Denis, in the death scene from "Madame Butterfly," and Geraldine Farrar in "Carmen." His act was beautifully staged, and is class all the way through.

Walter Brower opened the second half with a monologue which brought the house down. His appearance was very neat and his diction was perfect; this with good material put his turn over in big style. Two recitations, one "The Prodigal Girl," struck the hearts of the fair sex in the audience, and he was forced to make a speech, before getting off.

Bessie McCoy Davis, with two awkward looking gentlemen, offered "Castles in the Air." Miss Davis, though her voice is light, which she admitted herself, was right up to the times in her dancing turns.

The audience marvelled at the sprightly manner in which she conducted herself, while her partners did well in their eccentric dances. The closing scene showed a very elaborate setting of a castle in Spain. Miss McCoy was greatly handicapped when the lighting system went wrong, having to do some of her numbers without a spotlight.

Milo still draws a laugh from those who are not acquainted with his act which has been seen for a long time around these parts. His work was greatly appreciated and had the house with him in his impersonations.

The Washburns, who were billed to appear, were substituted by a Harold Lloyd comedy, which closed the show, to a full house.

J. F. H.

AMERICAN

The usual Monday night attendance was at this house. This is another of the theatres that lacks proper musicians and in lieu of this fact the acts suffer to a certain extent.

Hal Stryker, with some very clever contortion work, opened the show. This fellow does not do a great deal but what he does, he put over in great shape. His efforts on Monday night were greatly appreciated by the audience.

John and Babe Mills, with some honest-to-goodness dancing, breezed into favor. They both wore tuxedo suits and Babe is not discovered to be a woman until the finish of the act. She has a real pleasing voice and the male member of the team got his dances over in a manner that pleased. Their double dance at the finish also met with approval, and they got away to a good share of applause.

Johnson Brothers and Johnson, three men, do an old-time minstrel act, with some old gags, which nevertheless went over. Their dancing and harmony singing was put over in good fashion, and the act took three bows.

Seven Virginia Bells, a corking good musical act, composed of seven very pretty girls, who were dressed in colonial costumes, had no trouble in getting the audience. Each and every one of the members of this act is a finished musician, and the pianist sang, "When the Honeymoon Is Over," and showed that she also possessed a voice besides being an accomplished pianist. Several solos on the different instruments are rendered during the act and each was well received. This is an act that can hold a good spot on any bill.

Eugene Emmett, with a good selection of songs, followed. He has a good voice and sings his songs in a pleasing manner. For an encore he sang and yodeled "Sleep, Baby Sleep," which met with favor.

Burke and Burke, in a comedy sketch, entitled "A Western Union Flirtation," have a good line of cross-fire talk. At times they become a bit risqué, but do not keep it up. They got plenty of good laughs and took two bows.

The Criterion Four, four men, dressed in neat clothes and who have real good voices, sang several songs in harmony. This is a good singing four and they got all they deserved; they closed with a minstrel first part that stopped the show.

Sig Franz and Co. closed the show with some clever work on bicycles. Franz does a tramp, and after doing several stunts, he stepped forward and sang a ballad; he rather surprised the customers, for he has a sweet tenor voice. The woman in the act makes several changes of pretty wardrobe. They were well received.

S. H. M.

FRANK WESTPHAL ILL

CHICAGO, ILL., Dec. 12.—Frank Westphal, former husband of Sophie Tucker and at present musical director at the Rainbo Gardens, was taken seriously ill on Saturday and has been confined to his home under the care of his family physician. Mr. Westphal is reported to be out of all danger, but will have to remain at home for at least three weeks.

WEBSTER BOOKING MAJESTIC

CHICAGO, ILL., Dec. 12.—The Chicago offices of the George Webster Circuit, has taken over the bookings of the Majestic Theatre, Evansville, Ind., formerly booked through the offices of the Carrell Circuit. The house will be booked by William Diamond. Five acts of vaudeville, two splits a week will be the policy.

Ottolie Corday will resume her tour.

NEW ACTS

JOHNNY BURNS

Theatre—125th Street.

Style—Singing and talking.

Time—Twelve minutes.

Setting—In "one."

A light, clean sort of single, that breezes along in a pleasing manner and is always entertaining. Burns opened with a song and followed it with short monologue. After that he sang three versions of the song "Ja Da" as it might be sung by an Irishman, an Englishman and a Hebrew. He next impersonated a "Wop" at the telephone which drew numerous laughs. His closing song doesn't seem to be a very good selection for it seemed to let the act down at the finish. The song itself is all right, but is not the kind that can close an act with a punch. Burns has a good voice and his diction is unusually clear. He has a good way of selling his stuff and with a stronger closing bit makes a suitable act for the three a day and better houses.

M. H. S.

MARIE HART & CO.

Theatre—58th Street.

Style—Slack wire and musical.

Time—Fourteen minutes.

Setting—Special.

With a black-draped stage to bring out the white satin clown costumes worn by this man and woman act, they open with a selection played by the man on a cornet. Following this the woman enters and to kill time stands on the wire and changes her clothes.

The wire part of the act seems to be there for that particular reason and no other. After the wire bit they play saxophones and finish in "one."

There seems to be little reason for this act. It comes on and goes off without having entertained with anything new. Miss Hart's work on the wire is so short that it amounts to but little and has been done innumerable times. As for the music, the man is a fair performer. The act is strictly a small time affair from every angle.

E. H.

STEPHENS & BORDEUAX

Theatre—58th Street.

Style—Comedy sketch.

Time—Fourteen minutes.

Setting—House.

This is a man and woman act, with the man portraying the country "sop," who has come to the city with his store clothes and rubber collar in search of a bride. Intermingled here and there in the script, are some funny lines and the team manage to get everything out of them that is possible.

As a wise cracking act it is all that can be desired and works to the middle only to slump at the finish. With a stronger getaway this act could be made into better material than it now is. As it stands, it gets a fair hand and finishes with some small laughs. It could fill a three spot on an ordinary bill very nicely, but is not strong enough for anything better.

E. H.

AUTO PRIZE AT 44TH ST.

A Maxwell automobile is the prize to be given to the holder of the winning number in the coupon contest commenced last week at the Shubert Forty-fourth Street Theatre. Each patron is given a numbered coupon and the drawing of the winning number will take place on February 16th.

VAUDEVILLE

125TH STREET

(Last Half)

Cooke, Mortimer and Harvey, a two men and girl trio, opened with a novel exhibition of a basketball game on bicycles. The two men were the opponents, while the girl acted as referee. As a source of amusement it proved very entertaining and drew a good reception at the close.

A. O. Duncan, with a number of manikins, breezed through in second spot, with a display of his talents as a ventriloquist. Unlike the usual ventriloquist, Duncan showed to advantage in his voice impersonations of a small girl, an old man and a parrot. He closed with a song by the manikin.

Oliver and Nerritt, the former as the comedian, were slow to start in their dialogue, but got down to business and offered a good routine of slapstick comedy, which went over well. Nerritt found it particularly amusing to toss his partner all over the stage, at will. They both offered a published number in pleasing baritone as a finale.

"Honor Thy Children," a Samuel Shipman and Clara Lipman sketch, consisted of a good natured, congenial mother, a widow for five years, her two children, a boy and girl, who delighted in dictating to their mother, and an ambitious suitor. Mrs. Wm. D. Lawrence, as the mother, had been carrying on a secret love affair, which was sadly interrupted by her children. Their objections were overruled when she eloped while the children were at a matinee. The couple return after eight hours, and the husband, a burly looking gentleman, takes his newly made children in hand and teaches them to respect their parents. The sketch is a typical one of the authors and is done justice by Mrs. Lawrence and her supporting cast.

In next to closing Cooper and Ricardo offered their comedy skit, "What's in the Grip?" Miss Ricardo's appearance in a police lady's uniform proved very entertaining from the start, while her partner, a salesman, is seen with a grip, which is the target for the comedienne's gags. Miss Ricardo, as comedienne, has shown great improvement in her style, while Cooper acquitted himself well. Herbert Corthell, in "I Love My Wife," proved very strong in closing. Though suffering from a severe cold, Corthell, through sheer showmanship got all his numbers over in great style. The piece, which has been seen around here a few weeks, is practically through its breaking in period and should find booking on the big time very soon. J. F. H.

KEENEY'S

(Last Half)

Wilbur and Adams, a man and woman tumbling turn, opened to a good house, and got away well in the opening spot. Their work was fast, and what they did, they did well. There was no delay between stunts, and the act, after hitting up a fast pace, held it throughout, closing to a good hand. The number two spot was easily and well held by Charles Kenna. Kenna did a monolog showing the average "bally-hoo" medicine man selling a powder guaranteed good for anything from cold to appendicitis. His offering got many hearty laughs, but not much applause. Kenna has been doing this act for years and while he has changed it but little it is still entertaining.

Jane O'Rourke and company, in the trials of married life, with the aid of the wife's father, was a great laugh, and concluded to a big hand of approval. The argument started about an agreement, made before the curtain went up, between the man and his wife. The man was to buy a Ford car but the wife insisted on a Cadillac. The father, called in to give the final touches, got them reunited, and the argument began again when the husband decided to get a Cadillac, the wife insisting on a Ford.

Miner and Adams, a "nut" comedian and a girl, had no difficulty in the fourth position, and got many laughs, and a good hand. The man, incidentally, did a good Jew impersonation, and the woman got some laughs on her rough treatment of the comedian, closing the act to three bows.

The Cinderella Revue, a ten people act, is the only offering we have ever seen in which the prima donna does not sing. The comedy element was furnished by a Jewish "plant" in the audience, who, afterwards, as is the way with "plants," did a great deal of nothing on the stage. The straight man, who claimed to be a magician, did some hat breaking that caused some laughter. Other than the two girl dancers, the act had no plot, but got away to three bows.

Brown and Thomas, two colored boys, who danced and sang their way through a very good offering, were a hit, and deserved everything they received. (See new act review).

The act has unusual ability and should experience little difficulty in making the big time.

The Kitamura Japs, two men doing balancing of the hand, and the feet variety, closed the bill to a good hand. One of the men is a contortionist, and caused many exclamations on his close bending. The act took two bows. D. S. B.

JEFFERSON

(Last Half)

With the price of tickets fifty cents top for evenings, this theatre is offering one of the best shows in the city for the money—and a little more. The eight vaudeville acts, and feature picture, speak for themselves. "Toyland Follies" opened the show, the marionettes giving a miniature show of their own. For an opening act, this one proved highly entertaining and supplied gales of laughter.

In the second spot, Bernard and Butler, the man at the piano while the woman, in a lusty voice sang some songs, both up-to-date and of another day, all of which hit the right spot with the audience.

Nancy Boyer and company followed in a sketch that was unusually well written, acted and interesting from start to finish with genuine human appeal. The action takes place in a hardened lawyer's office. Miss Boyer is threatened with the loss of her cottage as a result of her brother's debt. Her brother has saved the life of the lawyer's son in France and he helps her pay the debt. The dialogue was brisk, and true to life. Miss Boyer had no trouble in the role of a simple country maiden to supply a real laugh one minute, and make the action tense the next. The skit closes with an unmistakable punch.

Lady Tsen Mei, "The Chinese Nightingale," was a surprise when contrary to the usual run of Chinese singles, she proved herself to be an artist of no mean ability. She sang several comedy character songs, in different costumes, all going over very well. Her diction is clear though at times not too loud. Her every move was graceful, especially her hands which she manipulated in clever fashion. One of her songs gave her an opportunity to imitate some domestic animals and fowl. Lady Tsen Mei has all of the verve and piquancy that is generally characteristic of the French women.

Murray Kissen and company with their barber shop skit, something on the style of the Avon Comedy Four, had the house buzzing with excitement and laughter the moment the curtain went up and registered strongly before anyone in the cast spoke a word.

Lane and Harper, opened with their manicurist bit and soon launched into their songs and snappy dialogue. Their baseball stuff was also well received, as was the rest of their offering. The voices are good and the act keeps moving, entertaining in the meantime.

In the next to closing spot, Kenney and Nobody, the latter being nobody, to whom Kenney gives considerable advice on women, etc. The rest of Kenney's monologue pertained to women, love and lies, which, done in blackface, made a hit with the audience. He closed with a blues song put over in good style.

"Under the Apple Tree," a comedy skit with dancing, singing and a suggestion of a plot, closed the show and scored, despite a weakness here and there that seems to be due to the fact that the act is new. The comedy which concerned a stolen pocketbook, and the songs were unusually good, the voices being above the average. The costumes worn by the four girls were dainty, the set was colorful and the action for the most part fast enough. M. H. S.

58TH STREET

(Last Half)

In comparison with some of the bills seen at this house in the past the one for the last half has very little to offer in the way of class and balance. To a standing room only house with the audience in a comparatively good humor, with the orchestra in fairly good shape, the show barely slid through as entertainment.

The Patricks, with their circus act of pole balancing, with the woman as understander, started the show well. If the rest of the acts that followed were as good it would have been better for the bill.

Carrie Reynolds with her little turn based on a visit to some friends in the country came next. With the assistance of a man at the piano she put over a little act that started out cute but dragged towards the finish.

Sabbot and Brooks came third with a nice little turn. Their opening, a slow one, following a slower act ahead, had a hard job getting started but when they reached the dancing part they struck a response in their audience.

Solly Ward and Co. were fourth. The company consists of two ladies. This act seemed to hit the crowd for laughs. The comedian in Yiddish character, is happily, but not peacefully married. His inability at keeping himself from flirting creates a humorous situation supplying many laughs. There is also a touch of pathos that lifts the act from the class of ordinary talking skits. Three bows.

Ben Miroff came next to closing with the hit offering of the bill. With the assistance of a box singer he went over to big applause, but refused to do an encore. In this act, there is a variety of music, song and dance and on the whole as a single is one of the best this house has had this season.

Chong and Rosie Moey closed the bill. E. H.

STATE

(Last Half)

A well balanced bill for comedy, but a little crowded in the matter of large acts is the offering at this house for the last half. Due to the length of the feature picture being shown at this house for the week the bill has been cut down one act with only three shows where ordinarily there are four.

Margot and Francois opened the bill with a novel offering in the way of a tumbling comedy act with stunts, operated by the woman, as the principal feature. Though the man's comedy is a little foreign it goes over for a hand and an occasional giggle, but the woman with her back hand springs with stunts is the high spot of the act. For an act of this type it received a very good finish hand.

Eugene Emmett came next with an offering of Irish songs sung with a typical Irish tenor voice and delivered with a stage personality that only an Irishman can develop. Dressed in a Robert Emmet costume of brown short breeches and waist to match with brown silk stockings, he created just the proper atmosphere of that picturesque character. Four bows.

Morey, Senna and Dean, two men and a woman, were third. The comedy in this act evolves around the confusing remarks of one of the men who portrays a drunk, and is trying to square himself with the wife for having stayed out all night. It finally finishes with all three playing "ukes" with the finish bringing the biggest hand. The rest of the act is more or less dry and, without the harmony finish, would have failed to register.

"Let's Go!" a comedy with five people (three women and two men) came next, with an act based on a railway trip with its principal scene laid in the dining car. Both men are light comedians and get some few laughs with their material while two of the women fill in with specialties, one of them playing the violin to very good results. Act took three curtains, but with a stronger finish would have gone over as a hit.

Cullen and Cantor, two men, came next to closing with a mild little offering, that is in fact too mild. With one of them at the piano they go through a routine of popular numbers but have nothing to sell other than the songs. One song follows another with dry monotony and considerable improvement is necessary to make this a big time act.

Harry Royce and Co. closed the show. This act, consisting of two men and four girls is just a girl act. The principal does a little singing and a little dancing but outside of that it lets him out. With pretty scenery and fairly clever girls it manages to work its way to the finish with a small hand as a reward. E. H.

TWENTY-THIRD ST.

(Last Half)

This house had its usual big attendance on Thursday night.

The Templetons opened the show with several dances, in a special set, but they showed nothing unusual in the line of dancing. Opening in female attire, both these boys worked hard and when they removed the wigs at the finish of the act the audience was rather surprised. They got over fairly well.

Lord and Fuller, man and woman, do a musical act, with quite a lot of comedy, the comedy end being held up by the man. The woman makes a very neat appearance and can play the violin well. Their talk is well put together and they get plenty of laughs throughout the act. Their tricks on the wheel are up to the standard. This is a versatile team and they do a rattling good act.

Howard and White, in a comedy sketch entitled "The Gadabouts," got laugh after laugh throughout the act. The situations in the act are very funny, and the lines are delivered in good fashion. Both people are good performers and know how to put their stuff over. The act should be able to play the better class houses with success.

Marshall and Williams, started fast and furious and finished in the same manner. The act opens with Miss Williams doing a number on the stage while Mr. Marshall plays the piano in the orchestra pit. After a little talk, the man goes on stage to the piano. Miss Williams is a corking good little comedienne, and is a hard worker, never letting up from the time she comes on the stage until the finish of the act. Marshall, who is a song writer, sang and played several of his old songs that met with the approval of the audience, at the conclusion of which he sang a new "Mother" song that registered. The team finished with a double number during which Miss Williams showed she also could dance. They stopped the entertainment with their offering which is an absolute big time act.

Low Cooper, with some good songs and bright talk had no trouble in getting over. His material is up to the minute and contains a good lot of laughs, and his songs are well chosen.

The Curzon Sisters with some aerial feats that were done in great shape and in neat costumes closed the show and got a good share of applause. S. H. M.

FIFTH AVE.

(Last Half)

Fern, Bigelow and King, a turn consisting of two men and a woman, opened with a clever routine of tumbling. The comedienne's complete somersaults on a rather small table was the feature of the act.

Ford and Goodrich went over well in second spot with a dialogue and dance routine. Their imitation of a newly married couple scored, while Ford's dancing in the finale put the act over for a big applause hit.

Lillian Gonne, aided by an unbilled Miss, revealed her many versatile singing, dancing and reciting talents. Her appearance, from an improvised garbage can, in torn and shattered clothes, makes her a fit subject for the poem "Orphan Annie." Each of her various numbers were done with equal skill, which terminated in her stopping the show.

In the turn of Joe Roberts, we have an act which is purely musical. The only instrument used in the banjo, and Roberts made himself quite popular from the start. His selection, consisting of classical and popular songs, scored equal honors and his trick manipulations stopped the show.

"The Wife Hunter," a George Chooos production, with a company of three men and four girls, proved a big musical comedy hit. The plot centers around a wealthy man, who attempted to evade the income tax law, using marriage as a source of exemption. It happens that the girl he is to marry reads over his income tax statement and learns that he is married, which causes her to denounce him. To make his statements check up he sets out to find a wife from among the girls of his chorus, but they refuse him. He reveals his scheme to his real fiancée who forgives him. One of the men as porter and another as a detective assist the suitor ably.

Leavitt and Lockwood, with Ray Leavitt at the piano, presented a pleasing musical comedy skit, which maintained the rate which had been set by the three previous numbers. Leavitt showed good showmanship throughout and displayed a pleasing voice, as did his partner Miss Lockwood, while Ray held up the musical end at the piano.

Jack Norton and company, with a man and girl assisting scored a decided hit in their novelty skit, "Recuperation." Norton did the part of a run down playwright spending a few weeks' vacation in the mountains, to perfection, while his girl partner, as a country maid and the man, a trainer in the health resort, filled in well.

Next to closing spot was occupied by Kane and Herman. Kane, the comedian, and Herman the straight, both do well; but Kane displayed more showmanship, and his familiarity with the audience brought a great volume of laughter.

In closing, Louise Delamer and company, in Spanish costume, performed characteristic dances and songs which held the audience well until the end. J. F. H.

REGENT

(Last Half)

The Melnotte Duo opened with their trick ladder walking and wire rope turn. The feature of the act consists of a flying jump over two chairs, held on the wire by the older man, while the other attempts to jump over them. The first three times the man misses, and, on the third time, brings down the back drop, incidentally getting a big laugh, and a hand on the last trial, when the feat is accomplished.

Elsing and Kelcaid, man and woman, in nonsense of everyday life, got away well with their different imitations of people trying to get in the movies. The man plays the piano well, and got his material over in good shape.

McCormick and Wallace, with their ventriloquist work, got the audience with their trick act, which is a miniature view of Coney Island. The usual routine of ventriloquist work was done, and the act closed to three calls.

Bob and Peggy Valentine, also in nonsense of everyday life, were on the spot for the laughs and the applause. Their work was much different than that of Elsing and Kelcaid, in that it goes back a hundred years, showing how ridiculous a maid and man of the day using the language of the day, would appear in the times of long ago. Got away well.

Joe Laurie, Jr. was a riot. He used his regular monolog, but had his alleged mother and father present, and called them on the stage. This was his cue for the delivering of a long sermon, which, while not wholly unamusing, was too wordy and lengthy. Joe is clever and got away in fine shape. If he had stuck to clowning he would have been a sensation, but, when he turned to a long harangue, in a serious vein, he lost some of his entertaining value.

Charles Ahearn & Co., a riot of fun, was the hit of the show, and, from all appearances, spelled the word riot with a capital "R." The act, primarily, is a "nut" offering, with a howl of laughter, and plenty of applause at the conclusion. The danceuse was good. D. S. B.

VAUDEVILLE

HAL CRANE AND CO.

Theatre—City.
Style—Dramatic sketch.
Time—Ten minutes.
Setting—Special.

This three-people act was corking—from the point of plot, rather weak, but well executed and staged, with the exception of one or two minor points. The set is laid in a police court, with the lieutenant and a representative of the plain clothes squad discussing a recent murder. The murderer, so they believe, is in jail, and is the wife of the murdered man. While the two men were talking, the phone bell rang, and the son of the murder suspect was admitted. Before he came into the room, the lieutenant showed the only piece of evidence, that had been gotten from the case, a "mule skinner's" whip, with a blackjack end, which had evidently been the instrument of the murder.

The boy was admitted to the room, and was cross-questioned as to why he had not come to see his mother before. By a clever talk and cross-firing of questions, the boy is caught, and boldly admitted that he had killed his father. While the lieutenant was making out a warrant, the boy told why he had committed the crime, and showed his father to be guilty of worse than murder. The officer refused to let him off, so, after a big dramatic speech with a punch, which incidentally received a big hand, the boy took up the whip and beat the officer. Whereupon the officer threatened to kill him as he would kill any one who dared to do it. The boy fired a question at him as to what he would do if someone hit his mother in that way, and the officer replied that he would scourge him, and flay him alive. With the shout from the young chap—"Well, that's what I did!" the sheet came down, closing the act to an ovation. The act took six curtain calls, and could have taken more.

The offering was played well, and showed good staging, with the exception of the dark lighting that detracted from the scenic and the dramatic value of the piece. The only light used, besides the footlights that were down three-quarters, was the table lamp that was placed so as to play on the boy's face. There are other members of the scene that need some of the light, and, if this were rectified, the act should be able to play the big time with ease, and, incidentally, get away big. The participants were all good, but the police lieutenant should have been more gruff and stern, and in keeping with his character. D. S. B.

DANCING MAC DONALDS

Theatre—Flatbush.
Style—Dancing.
Time—Ten minutes.
Setting—Special.

This act, presented by man and woman, is pleasing and attractive, but rehearsals are needed, as upon this showing a number of slips were made, which will doubtless be remedied with more work.

The first number, a jazz fox-trot, was not particularly well presented, although both man and woman demonstrated decided ability in portions of the number. The next number, a waltz was a decided improvement and started the act off in excellent style.

The closing number, by far the best, was a whirlwind one-step which pleased the audience immensely and sent the act over to a big applause hit.

Rehearsed under a capable director, the act can easily hold down an early spot on almost any bill.

The man, neatly attired has style and personality and the woman is attractive. D. S. B.

NEW ACTS AND REAPPEARANCES

BROWN AND THOMAS

Theatre—Keeney's.
Style—Dancing.
Time—Ten minutes.
Setting—In "one."

Brown and Thomas, two colored performers, doing a ten-minute act that embraced almost every style of dancing from the clog to the most difficult Russian steps, were a decided hit.

Opening with a fast song, they went into a snappy clog dance that registered with the house that was filled almost to an S. R. O. sign. The orchestra, however, played a little too forte, making the song lyrics of the two unintelligible. Following the song, the two segued into a clog dance that was, from point of time and rhythm, absolutely perfect. The two worked in unison, the legs and arms working at the same speed, and at the same height. Their taps were perfect, and sounded evenly.

Following, one of the boys did a one-legged dance that called for an encore, and, with it, took the entire house. He started out fast, hit up a speedier pace, and held it, finishing with a smash that put him over for a decided hit.

Came a song, done by the other, that went over well enough, but, in the rendition, the man showed a little hesitancy, which, if rectified, should get the number an encore. Also, the orchestra was a little too loud for the singer, which detracted from the song's value. Following the song, a soft shoe dance was done by the two men. This number should be put on earlier in the offering, for the speed let down a little in this dance. The buck and wing should follow instead of precede this number.

The boys made a neat appearance, and, although a new act, got the applause from a capacity house that showed them to be the hit of the bill.

The offering, with the changes suggested, should go well on the big time bills, as the act is fast, and clean cut, and has two good performers that showed style and ability to do exceptional work.

D. S. B.

SARGENT AND MARVIN

Theatre—Harlem Opera House.
Style—Comedy-musical.
Time—Seventeen minutes.
Setting—In "one."

This turn, a male team, formerly known as Sargent Bros., is identical to the former act.

The turn opens with Marvin entering in full dress, offering a published number and is joined by his partner in the chorus. A double number follows, in which they accompany themselves on a harmonica and uke. A dialogue ensues, in which ungrammatical English is used as a source of comedy, which draws a good volume of laughs, followed up by a number of gags, using their newly produced instruments, a steel guitar and a harp guitar, as a target for their wise cracks.

They proceed to render additional music on a pair of hand saws, using violin bows to draw out the melody. Their efforts at popular music on these improvised musical instruments were well received. Their encore number consisted of a published number on a combination uke and banjo and a clarinet.

This team has the reputation of playing the greatest number of instruments in vaudeville, playing each successive one with equal skill. Their musical turn with the bits of comedy inserted, went over well in next to closing. J. F. H.

WILLING AND JORDAN

Theatre—City.
Style—Singing and dancing.
Time—Thirteen minutes.
Setting—In "one."

Jordan enters seating himself at the piano, followed by Miss Willing who renders a peppery number; she then goes off to make a change, and Jordan sings a number about a girl he knew. Miss Willing re-enters dressed in gingham representing the girl he is singing about; this number is continued by the man, while she exits making another change, this time re-entering in evening dress and cape, with ermine fur trimmings. She is supposed to be a different girl he once knew; this number was quite original and drew a good hand. The next number was a double entitled "Susan Sue," she was dressed a rose-colored gown, and looked very chic.

She then gave impersonations of an Irish and Italian wife, voicing their complaints about friend husband to a judge. Her dialect of these characters was accurate and drew a good hand.

They then finished the act with a double number and dance. Miss Willing is clever, has personality and it is mainly through her efforts that the act went over. M. R.

EVANS AND WILSON

Theatre—23rd St.
Style—Singing, talking.
Time—Fifteen minutes.
Setting—In "one."

The man and girl are more or less prototypes of Whiting and Burt, and their act runs somewhat on the same order, the material being entirely different, of course. "Will You Marry Me?" is the name of the skit, and the man pops the question several times throughout the act. The man has a good lyric tenor voice, but should devote more attention to his diction and the act would not suffer if he picked out another good song or two, and put them over. The girl is of the semi-juvenile type with a mezzo-soprano voice and speaks her lines in a cute and competent manner. Mixed in between their flirting and will-you-marry-me dialogue, was a published number, sung by each. Toward the close of their act they made a make-believe baby out of a handkerchief and pulled some funny stuff about the baby, which went over well. They closed with a duet, yodeling a lullabye. Their gags are good and the talk centered part of the time on prohibition and marriage. Is a light and pleasing act for the intermediate circuits. M. H. S.

BURNS AND KLEIN

Theatre—City.
Style—Comedy skit.
Time—Fifteen minutes.
Setting—In "one."

Two men, one a comedian, and the other a straight, compose this act, which is made up of singing, imitations, gags.

The comedian tells a number of gags, and comedy, which needs much revision, all with Jewish accent and puts one or two over rather well. The best thing he does is the imitation of Sophie Tucker, which is fair. This and a ballad rendered by the straight man, are the best things in the offering. The singer has a pleasing tenor voice, and he sings in good style. The parody offered on the number by the comedian, immediately after the singing, did not help the song any, and it would be well to eliminate it.

The balance of the act is made up of talk and burlesquing. D. S. B.

COFFMAN AND CARROLL

Theatre—58th St.
Style—Novelty skit.
Time—Twelve minutes.
Setting—In "one."

The drop depicts the railroad station, and a few streets around "Wecussem, Miss.," as the depot is labeled. The man comes on as a porter, in blackface, wearing a bright red coat, and white trousers. The girl is made up as a mulatto. The dialogue, which took place in front of the station, was fast, due to the man's breezy style of delivery, coupled with a peculiar laugh. Some of the gags sprung were not so new and others were better. The story of "what part of the country do you come from" and receiving a certain part of chicken accordingly, went over great, because of the man's way of putting it over was different.

Later, the girl sang a rose song which she did very well in a high soprano voice, and the man followed with a dance, the girl singing a verse of a song for the last part of the dance.

The act moves along fast, and with a few new gags added to strengthen the first half of the skit, and the woman given some lines to feed the comic and act more life-like, the skit ought to have easy sailing on the three-a-day or intermediate circuits. M. H. S.

HENEY, LEWIS & GRAYCE

Theatre—23rd Street.
Style—Musical.
Time—Fourteen minutes.
Setting—Special drop.

The act, consisting of two men and a woman, opens in "one" with a drop showing the entrance to a country club. The man and woman come on followed by the other in black. He is the caddy and after considerable meaningless talk the act goes into music. The three play trombones, cornet and alto with some results and then use a saxophone and French horn.

As a finish, the black face plays a noisy drum while the other two try to out-noise him on cornets for a lively finish. The man's comedy in black is ordinary while the routine is poor. E. H.

GYPSY CORINNE

Theatre—58th Street.
Style—Singing.
Time—Twelve minutes.
Setting—In "one."

This young lady, charming in appearance and with enough stage presence and personality to put over an act, has an offering which, to say the least, is very pleasing.

She is presenting a routine of four popular numbers, two in character.

During the act she makes one change, and leaves after her routine with a considerable amount of applause. The character she portrays through the act, is that of a beautiful, dark eyed, and loudly dressed gypsy girl, and she sings with all the style and dash, which we ordinarily associate with that type. E. H.

BOB WILLIS

Theatre—58th Street.
Style—Monologue.
Time—Eleven minutes.
Setting—In "one."

In this offering we have a very good monologist turn that has an abundance of good material, with an Irish delivery that puts it over for real laughs.

Mr. Willis' stories deal principally with the war, of which many people are tired, nevertheless as stories, they are new and good and go over. The act opens with an Irish number which is put over in a fair way but not as well as the stories. E. H.

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REVIVING OLD PLAYS

"Everything goes in cycles," is a pat statement which seems to aptly fit the world of the stage. In another part of this paper is carried the news of the coming performance of "Uncle Tom's Cabin" right in the heart of the American theatrical world—almost on Broadway itself—at the Manhattan Opera House. Revivals now and then are not unusual occurrences, but revivals coming as fast and furious as they are just at present in New York are worthy of comment; but a revival of that one-time sensation of the world and annual visitant of the bush-league towns right on Broadway is enough to make anyone pause and consider.

The taste of the public in things theatrical goes along smoothly and apparently unchangeably for a period. Then for some undiscernible reason a reaction sets in, and back troops the old-time plays, the dusty old productions of one, two, three or more decades ago. Surely "Uncle Tom's Cabin" is the deepest buried play the long hand of the theatrical manager can reach! Will they go back farther and resurrect some of the plays produced at the long-dead Park Theatre of Eighteenth Century New York?

We metropolitans look with amusement and almost scorn at the innumerable "Tom" shows that play under canvas at the thousands of little cross-road towns throughout the country every year, with their preliminary street parades "Featuring a Pack of Bloodhounds, Three Topsys, Three Little Evas, Three Markses, etc. etc."

It will be in the nature of a national sensation to see the same sort of a parade proceed up Broadway; an occasion worthy of note.

Certain commentators have asserted that "Uncle Tom's Cabin" is the worst play ever produced in this country. Possibly it is; but it represents a momentous period in our national history and it will always retain in the minds of Americans a memorial niche all to itself. Every one should see "Uncle Tom's Cabin" at some time.

Compared to some of the plays now on the boards, Uncle Tom's Cabin is surely a quality production of the first water.

MUSIC MURDERED BY JAZZ

MAPLEWOOD, Mo., Dec. 7, 1921.

Editor of the NEW YORK CLIPPER:

Dear Sir:

Have been a reader of your valuable paper for years, and knowing its influence in the amusement field, want to give vent to a few expressions along the line of what is called "Jazz."

In my opinion, our "popular" music has been murdered by this nonsensical accomplishment to some very tuneful melodies.

Have heard all the singers of my day—from the old "variety" of years ago to the grand opera stars—and fail to see wherein the "jazz" has accomplished anything further than to ruin some amazingly good songs and dances.

Show me, in the burlesque line, say, anything in the present time that can equal a song by May Howard, Nettie de Courcy, and a few others of their day! Our good old songs of the "Annie Rooney," "Sweet Rosie O'Grady," etc., type have given way to a "one-time, murderous conglomeration of notes" that would do honor (?) to a band organized by the savages of South Africa, or other equally uncivilized parts of the world.

Life and vim thrown into a "pop" song is right, but Oh! this "jazz" article!

Patronize vaudeville a great deal—having a great deal of spare time in afternoons, being employed on a morning paper—but have to scan the ads very closely to avoid the "popular" craze.

Imagine Frank Leslie, who was a member of the Marine Band at Washington, I think, and who was "traps" in the old National Theatre Orchestra in that city, hopping around like some of these "trappers" in our "jazz" bands. He was one of the original "traps," and an artist, and he would be shocked at the contortions required of men in his line of this day. And, again, some of these "jazzers" are absolutely vulgar.

Look back, years ago, and recall to your mind the splendid singers of the "long-ago," and in burlesque you can recall many stars. What was more entertaining and more inspiring than to hear Helen Nova, Louise Dempsey, etc.? Among the men singers of the old time many could be mentioned, but suffice it to say they could render a perfectly fine and intelligible song without running a race of tongue against the untimely and frightful clashes of a bunch of "jazzers," who are not good clowns even, and still poorer musicians.

It is a well known fact that some teachers make a specialty of "teaching" rag and jazz in twenty lessons. They ought to devote their time and talents, if any, to "teaching" music—but guess most of them learned the process in "twenty lessons" and feel as though they ought to unload on someone else.

Have in mind a present-day vaudeville singer who has a splendid stage presence, what I consider a good voice and is a good dresser—Miss Lillian Bernard—who spoils her act by the accompanying jam-boree of piano, sax, drums, etc., and particularly the Hawaiian song I last heard her sing.

With all her attractiveness, voice and dressing, all needed to make her act a go is a good setting and sensible accompaniment. I am not acquainted with the lady mentioned, but she came to my mind as one of the victims of this "popular" craze.

Let us hope the day may come when we are again back to "normalcy" in the music line.

Even some of our present-day musical comedies are distracting to sit through, and no wonder the shows are "turning back"—people are tiring of this class of "junk," and the road shows cannot pay high railroad fares from empty benches, and the public has tired of paying from \$1.00 to \$3.00 for the privilege of seeing and hearing the same "assaults" on real music that may be heard in cheaper shows—and for that matter on phonographs—and all they have to do to hear the latter is to step into some "graph" shop and have the clerk put on a few "rag" records to "see if I like them."

Let us hope for the "coming of the

dawn," and let it be before very long.

It must not be inferred that the writer is an "old fogey"—far from it!! I am modernized and favor progress all along the line but hope for better stuff in the musical line—with enough of the jingle to enthuse, but not enough to kill the beauty and appreciation of the one thing we must have to "soothe the savage heart"—music.

This is not written in the spirit of criticism, but from a view of common-sense and necessity, if we do not want to see our future music generations sent to the denmition bow-wow.

Sincerely Yours,

T. P. REDD.

Answers to Queries

Flatbush.—The Orpheum, Brooklyn, was opened in 1901.

Acro.—"The Span of Life" was the play in which three acrobats bridged the chasm.

Pep.—The Tully Marshall Co. played "The Builders" at the Astor Theatre, New York.

Bob.—Vevie Nobrega and Madeline Marshall formed a partnership to do a double act in 1900.

B. O.—John Sutherland played "Uncle Tom" and Herbert Bostwick, "Simon Legree" at the Majestic Theatre, New York.

Am.—Wilbur M. Bates was the press agent for Klaw and Erlanger. He was also manager of Dr. Carver's "The Scout" Co.

R. M.—"The Great Wall Street Mystery" was shown at the American Theatre, New York. Grace Hopkins was in the cast.

Yank.—The English Military Tournament, held at Madison Square Garden, was a failure, and many of the members had to apply for financial aid.

Blue.—Joseph Arthur's "The Cracker Jacks" was produced at the Fourteenth Street Theatre, New York, October 10, 1893. "Shore Acres" was played by James A. Herne at the Fifth Avenue, on October 30, the same year.

Three.—"Lost, Strayed or Stolen" was presented at the McVicker, Chicago, June 15, 1896, and at the Fifth Avenue, New York, September 16, 1896. J. Cheever Goodwin adapted the play from the French. Louis Harrison, Joseph Herbert, Fannie Bulkeley, Cyril Scott, Georgia Caine and Rose Beaudet were among the cast.

Magie.—Prof. Alexander Herrmann died on a railroad train near Salamanca, N. Y., in his private car, en route to Bradford, Pa. Services were held in The Masonic Temple, New York, and the burial took place in Woodlawn Cemetery. Mme. Herrmann, the widow, and Leon Herrmann subsequently gave an exhibition at the Metropolitan Opera House, New York.

25 YEARS AGO

"Alabama" was playing at the Alcazar Theatre, San Francisco.

Harry Earl was manager of the Masonic Temple Theatre and Roof Garden, Chicago.

Wm. H. Crane presented "A Fool of Fortune" at the Fifth Avenue Theatre, New York, with Edwin Arden, F. F. Mackay, Vincent Serrano, Effie Shannon, Dallas Tyler and Kate Lester among those in the cast.

Theodore Moss assumed the management of Wallack's Theatre, formerly known as Palmer's Theatre, New York. E. S. Willard appeared in "The Rogue's Comedy."

Arthur Bouchier and Violet Vanbrugh played "The Queen's Proctor" at the Bijou, New York.

Wm. Steinway died at New York City.

Eva Tanguay, Louise Dempsey, Ben F. Grinnell, Charles A. Pusey, Bartho, and Ida Fuller were with the "Merry World" Co. under the management of J. Russ Smith.

Rialto Rattles

WELL KNOWN PHRASES

"He's coping my ripples!"

A WORD TO THE WISE

Do your Christmas booking early.

RIGHTO!

Laughing at your own expense is costly these days.

POPULAR GREETINGS

"Good morning, where did you lay off last week?"

DO YOU REMEMBER—

Way Back when Christmas meant fifteen shows for the day?

FOOLISH QUERIES—

Can a musician be ignorant because he only has to know the alphabet up to the letter G?

THEATRICAL MYSTERIES No. 9

Who was the first vaudeville booking agent to utter those mystic words of hope, "I'll take care of you!"

WRITE-UP IN LONDON PAPER—

"It is hoped that the six principals will make up, in vocal quality, for the absence of the forty chorus girls."

NOW THE CIRCUS

"Shuberts' Promote Circus Bill."—News Item.

Well, they're in everything else and there are a lot of second hand "big tops" laying idle in the warehouses.

TRY VAUDEVILLE—

If the baseball season's punk—
Try vaudeville.
If the films are on the slump—
Try vaudeville.
If you're jobless, broke and blue,
Join a gang that's that way, too—
TRY VAUDEVILLE.

RELEASED

Guard—"Halt, where are you going?"
Soldier—Proudly, "I'm going up to the front."

Guard—"Have you gotta pass?"
Soldier—"That's sure system, here I've joined the army, passed the examination and now I've got to have a pass to go to the front to get shot."

HEARD IN THE DRESSING ROOMS

"Have you got the last half yet?"
"Oh, well, we can't expect to be a knock-out everywhere."

"Don't talk so loud, do you want them to think we are fighting all the time?"
"Get out the old slapstick, they want nothing but hokum here."

"Hit the guy that runs this joint up for a little change, will you, I want to get my laundry."

THE PROPER SPIRIT

The young vaudeville actor turned up his nose when he saw the route his booking agent had mapped for him. An old timer nearby allowed that a route is a route and that the right way was to play in any kind of a place "where there was lights and where the roof didn't leak."

The young actor looked sheepish and inquired when the next train left for the town he was to open in.

UNCLE TOM'S CABIN AGAIN

Broadway is to have Harriet Beecher Stowe's great story dramatized, on the boards in a week or two. Will there be anyone who can recall the day when "Uncle Tom's Cabin" was billed with the promise that there would be "two Topsies," and the most "ferocious bloodhounds in nine counties," and Eliza's pursuit across the ice—will there be anyone who can resist the chance to see it again—with real actors??

LONDON

PARIS

FOREIGN NEWS

SYDNEY

MELBOURNE

BIG PRODUCERS BLAME CRITICS
FOR FAILURES OF NEW SHOWSCharge Them with Unfair Criticism and Suggests That Employees
Send Writers on Vacations and Allow Public
to Judge as to Shows' Merits

LONDON, Dec. 10.—The world of the theatre, and of those interested in it, was stirred last week when virulent attacks were made on the dramatic critics of the London newspapers, by two of the foremost British producers, Basil Dean, and J. B. Fagin, who asserted that adverse criticisms of their plays "killed" them. Dean withdrew his production of Miss Clemence Dane's poetic drama "Will Shakespeare," on Saturday, and Fagin took off Shaw's "Heartbreak House" the same night because of lack of patronage, which they attribute to the newspaper criticisms.

Speaking at the annual dinner of the drama section of a large women's club, both producers attacked the critics and suggested that the London newspapers should give them long vacations with full pay and let the public render its own decisions on each play's merits.

The editor and dramatic critic of the London *Nation*, H. W. Massingham, in an article published in the *Daily News*, also urged the adoption of the plan to give extended holidays to the critics. He wrote as follows:

"I wish to ask whether you are disposed to join a promising movement among London editors for giving their dramatic critics (beginning with the illustrious dozen of *The Times*) a prolonged rest-cure, in the course of which they can devote themselves to the study of Relativity, or the Bottomley case, or to living the simple life in Camberwell. I call for emergency measures, because the case is a serious one. For it can only have been the joint effort of these gentlemen in depreciating the dramatic value and interest of 'Heartbreak House' which is responsible for Mr. Fagin's disastrous announcement of its approaching withdrawal."

SLUMP IN VARIETY HOLDS

LONDON, Dec. 12.—According to the Birmingham representative, the attendance at the amusement places has fallen to no slight degree as a result of the prevailing industrial depression. At the music halls, the second houses, which used to do an excellent business, are badly supported, and the statement made is to the effect that theatres all over the British provinces are feeling the effects of the labor troubles, which, notwithstanding, are not quite so acutely felt here, in the dramatic houses as in the halls and picture houses.

"THE MAID" REVIVED

LONDON, Dec. 12.—"The Maid of the Mountains" is to be revived at Daly's on Dec. 26, where it is to be played for six weeks, ending February 4. Jose Collins is to play her original part in the piece, and an almost original company is planned.

This play will mark the return of the pre-war priced theatre tickets, and it is expected that, owing to the cut rates, the show will have a good run.

"COME ON STEVE" STARTS

LONDON, Dec. 12.—"Come On Steve," a new play by Harry M. Vernon, with music by Nat D. Ayer, is scheduled for early production. The principals have already been engaged and will be headed by Scott and Whaley.

The lyrics of the piece are by Ralph Stanley, while Jack Haskell is arranging the dances.

In order to give the dramatic critics a chance to correct their first impressions of George Bernard Shaw's "Heartbreak House," which were almost unanimously adverse, J. B. Fagin gave a special matinee performance of the play for the critics, but the second reviews were no different than the original ones. One of the foremost critics of the London papers, St. John Ervine, also a dramatist, condemned the second "critics' show." Ervine, however, was one of those who felt that "Heartbreak House" was a good play.

"I take it rather badly," he wrote in his second notice, "that I, in company with my brothers in criticism, should have my ears publicly clouted for calling attention to defects in the production when those defects were promptly removed and the pace of the play quickened. I am not sure that we are not entitled to be thanked for what we did."

"Heartbreak House" remains the most stimulating piece of work that has been seen upon our stage for a considerable period," and he added: "If it dies untimely, then our generation deserves no better than to be compelled to spend eternity in hell watching endless performances of 'Chu Chin Chow.'"

The general impression in London is that good notices do not necessarily mean good houses. The most favored variety among theatrical folk is the "half-and-half"—mixed criticisms—which stir up a curiosity among the theatre-goers to view the play and decide for themselves whether it is good or bad.

The production of "Will Shakespeare" is reported to have cost Basil Dean and his co-producers over £30,000 and "Heartbreak House" undoubtedly cost Fagin over £15,000.

PROTESTS CELL LIFE SCENE

PARIS, Dec. 12.—Special police reserves were called to quell riot following a demonstration at the dress rehearsal here of a sensational melodrama at the Grand Guignol, wherein the cell life and guillotining of a condemned murderer are realistically depicted even to the dropping of a paper mache head into a basket during the execution.

When the author appeared before the curtain and attempted to explain, scores of critics and persons socially prominent arose and shouted that they would not permit such scenes to continue either on the stage or in real life. For a half hour the audience remained in the theatre and the excitement was so intense that special police squadrons were called to prevent personal attacks.

BIG BENEFIT FOR ACTORS

LONDON, Dec. 12.—The Variety Artists' Benevolent Fund, given last week at the London Hippodrome, in aid of aged variety actors and actresses, got this fund a trifle over £2,000.

The King, the Queen, Princess Mary and Viscount Lascelles were present at the performance.

DAUGHTER FOR STAGE

LONDON, Dec. 12.—Miss Jean Forbes-Robertson, second daughter of Sir Johnston Forbes-Robertson, the actor, is going on the stage. Miss Robertson was with her mother (who before her marriage was Gertrude Elliott of New York) on her African tour.

PEASANTS REFUSE BIG OFFER

BERLIN, Dec. 12.—The peasants of Oberammergau, who are famous for their annual presentation of the "Passion Play," were so astonished and scandalized when an American film producer drove into the village recently in a massive motor car and offered them 70,000,000 marks for the rights to film the next year's Play, that they forgot to ask him his name when they turned down his offer, according to advices from Munich, Bavaria.

The inhabitants of that peaceful little hamlet with its atmosphere of sanctified simplicity, crowded around the flashy, expensive automobile that drove into the village street at a high rate of speed and stopped suddenly before the chief inn, staring at the strange man who stepped out, covered with a great fur coat. Through his interpreter the man, who said he was an American, asked those villagers who directed the annual Passion Play. When he was brought to the American the chief patriarch was inarticulate when the American suddenly offered him 50,000,000 marks for the film rights to the next presentation.

As soon as the information percolated among the congregated villagers, they were as astonished as their spokesman. Mistaking their silence for shrewd bargaining, the American raised his offer to 70,000,000.

The village spokesman, however, soon recovered his power of speech, and after informing the movie man of the sacred nature of the Passion Play, and of their desire to keep it unbesmirched by commercialism, the American drove away as suddenly as he had arrived.

"FOLLIES" TO CARRY ON

LONDON, Dec. 12.—The "Midnight Follies," at the Hotel Metropole, on receipt of the new license, will be carried on, in a restricted form, according to the L. C. C. requirements.

A statement made by Sir Francis Towle was to the effect that the present full company of the "Follies" would continue until the enforcement of the new license, which he hoped is not to come until the first of the new year.

The management of the hotel will attempt to secure six of the best people to be found, to entertain the guests at supper, and it is expected that these six entertainers will make enough noise to counteract the absence of the chorus.

TATE IS THEATRE ROYAL DIR'T'R.

LONDON, Dec. 12.—James W. Tate, of the Wylie-Tate combination, has been appointed managing directors of the Theatre Royal. This fact has raised the hopes of those residing in the Potteries, for the future of this house, concerning which reports of its conversion to a picture house have recurred from time to time.

Incidentally, the Wylie-Tate faction are to put on a pantomime entitled "Cinderella" at the Hanly Royal at Christmas, for which Mr. Tate has written much of the music. Mr. Tate is to produce and personally supervise the direction of the piece.

"RAINBOW ENDS" REVIVED

LONDON, Dec. 12.—"Where the Rainbow Ends" will be revived at the Apollo Theatre here beginning the afternoon of Dec. 22, and running for the special Christmas matinee season. G. and J. Kirby are to present the piece by special arrangement with F. J. Nettlefold.

Accordingly, during this matinee run, the piece, "Thank You, Phillips," will be presented only in the evenings.

"CRIME" AT LITTLE THEATRE

LONDON, Dec. 12.—Joseph Benson and Jose Levy presented a new two-act play, "Crime," a Grand Guignol play, by Maurice Level, at the Little Theatre, last week. The players included Sybil Thorndike, Ivy Williams, George Bealby, Nicholas Hannen, Stockwell Hawkins, Lewis Casson, and Russel Thorndike.

LOCKOUT IN PORTSMOUTH

LONDON, Dec. 12.—Because of a contemplated cut in salaries between the managers and the musicians, serious trouble has arisen, and, as a result, in the district embracing the King's Theatre, Royal Theatre, Prince's Theatre, Hippodrome, and the Coliseum, there has been a complete "lockout."

Under clause ten of the Arbitrator's Award, 1919, "No salary shall be paid for days upon which the management shall close the theatre by reason of national mourning, war, fire, strikes, or lockouts in the district directly affecting the theatre * * *"

Representatives of the four unions, the Amalgamated Musicians' Union, the National Association of Theatrical Employees, the Actors' Association, and the Variety Artists' Association, comprising the Joint Committee, went to Portsmouth last week to investigate the trouble and report on the conditions existing in the "locked-out" district.

From Jos. B. Williams, of the Musicians' Union, the following statement was received: "Some time ago an agreement was entered into between the local managers and the Musician's Union. Mr. Darvey, of the Royal Theatre, made certain arrangements which in the view of the Union, constituted a breach of the agreement. The matter was taken before the Conciliation Board, which decided that the existing agreement should be cancelled, and the parties get together to form a new one. An attempt was made between the parties, which proved unsuccessful."

CIRCUS AT THE OLYMPIA

LONDON, Dec. 12.—The Olympia is to open as a circus on Dec. 16, under the direction of Capt. Bertram W. Mills. Included in the company will be Lillian Leitzel, who sailed from America a few weeks ago, the riders and animals of the Swedish Circus Schuman, Selgrist and Silbon troupe, Harry Duncan and his trained colliers, Capt. Taylor's South American elephants, nine men and women riders from a Spanish circus, and many others.

The circus is to play at the Olympia from Dec. 16 to Jan. 21.

"CAIRO" WITHOUT BREAK

LONDON, Dec. 10.—It has been the annual custom for a company playing at His Majesty's here, to have a week's holiday the week preceding Christmas. The demand for seats for "Cairo," however, are so heavy that Oscar Asche has decided to disregard this custom and play the production right through without a break.

"GOLDEN MOTH" GOING OUT

LONDON, Dec. 11.—The Dawe and Cooper faction are sending out a company of the "Golden Moth," headed by George Gregory. The play is to open at the Lyceum, Edinburgh, and will play there a month, beginning Boxing Day. The company is to play all the provincial theatres following this engagement.

CHRISTIENSEN IN LONDON

LONDON, Dec. 12.—Christian Christiansen, the Dane, who has recently been playing the big time bills in the United States, made his first appearance in England last week at the Hippodrome, Daventry, and is scheduled to make his first appearance in London on Monday next, at the London, Shoreditch.

"CARD PLAYERS" TO BE SEEN

LONDON, Dec. 10.—Denis Grayson and Lyn Harding have succeeded in securing the rights of the late Haddon Chambers' play entitled "The Card Players," and are to make it their next production.

"BLOOD AND SAND" STARTS

LONDON, Dec. 11.—Prior to its presentation at the New Theatre, Matheson Lang last week presented "Blood and Sand" at the Prince of Wales' Theatre.

Nat Osborne has joined "A Trip to Hitland."

Fred Mardo is now associated with the White Amusement Co. of Boston.

Aunt Jemima will leave George White's "Scandals" and return to vaudeville.

Frank and Mazie Hughes open on the Loew time on Dec. 26 at the National.

Olga Alinova has been cast with the new Shubert production, "The Green Jade."

Al Goldman will do a new single by Ben Katz, entitled "The King of Broadway."

Jack Strouse is meeting with success, doing a "single" over the Shubert circuit.

Gene Roth is leaving burlesque and is going to do a vaudeville act with his wife.

Belle Baker is headlining the bill at B. F. Keith's Washington Theatre this week.

Jack Hazzard is out of the cast of "Tangerine," and Hansford Wilson replaced him.

May Robson took out a life membership in the Actors' Equity Association last week.

Long Tack Sam has sailed for London, where he will open shortly after his arrival.

Jack Birman, of the National Vaudeville Exchange, has returned to his offices in Buffalo.

Joseph Weldon has been cast for a part in the production, "The Chocolate Soldier."

Hoyt and Jelly are breaking in a new act entitled "Money Men," written by Andy Rice.

Frank J. Gillen and Corine Muer have formed a partnership and are going to do a piano act.

H. Cooper Cliffe will be seen with William Faversham in the revival of the "Squaw Man."

Barbara Sabin, the child actress, is playing with "Man and Wife," which is touring the road.

Manny Morris has severed his connection with Hackett and Delmar's act and is back at his office.

Kathlyn Williams, the film star, has arrived in New York and is negotiating for vaudeville bookings.

Marie Christy, the vaudeville singer, has returned to New York after a Canadian and trans-country tour.

Jules Jordan, who has been playing in "Welcome Stranger" in Australia, arrived in New York last week.

Conway Tearle is negotiating for vaudeville. A sketch will be the means if the transaction is completed.

Stone and Pillard have a new act written by Blanche Merrill and will open it on the Shubert time this week.

Taylor Holmes has temporarily discontinued his tour in "Smooth As Silk," and may resume after Christmas.

Jimmy Cahill has opened his new act entitled "Biff, Bing, Bang," and is to play New York in the near future.

Milton Goldstone, attorney, has opened offices in the suite of Hess & Kahn at No. 140 West Forty-second street.

ABOUT YOU! AND YOU!! AND YOU!!!

Jim Carson is now doing a "single" over the Proctor time.

Betty Bond, who has been routed over the Loew time, opened at the Gates Ave. theatre, Brooklyn, last week.

Ben Atwell, of the Shubert Vaudeville office, left for Cleveland to attend the opening of the Ohio Theatre.

Joe Dunninger, "The Man with the Master Mind," is being kept busy playing clubs in and around New York.

Marjorie Rambeau, in "Daddy's Gone A-Hunting," opens at the La Salle Theatre, Chicago, on Christmas week.

Richard Stanton, formerly a director for Fox Enterprises, will sail for London shortly to accept a position there.

Tim Kirby, formerly of the vaudeville team of Kirby and Rome, has joined the staff of the Harry Romm Agency.

The Trio of Al-Ben and Jack have accepted a New York cabaret engagement on a contract covering six months.

Jack McGowan opened in a new single in vaudeville in Newark on Monday. Chas. Russoff is assisting him at the piano.

George Trilling, of the B. S. Moss film booking department, became engaged to Mildred Schiffman, on Sunday, Dec. 4.

Waite Hoyt and Tommy Gordon make their first appearance around New York this week at Proctor's Newark theatre.

Florence Roberts is to leave the legitimate and speaking stage to enter motion pictures. She has been signed by Realart.

Henry Santry and Band leave the Keith circuit this week to open on the Orpheum next week at the Majestic theatre, Chicago.

Bud Lipton has succeeded Guy Collins in the part of "Dausasch," the character part in the "Afgar" show, with Alys Delysia.

Jean de Goussac has returned to this country after a four months' trip in Europe, and is to stay here for an indefinite period.

Jimmy Sheedy is to be tendered a banquet at the Cavanaugh Restaurant on Wednesday evening, Dec. 14, by the booking agents.

Billy Cahill, who severely injured his head in a bad fall several weeks ago, has recovered and is now playing vaudeville engagements.

Behrens, the costumer, is going to produce several acts and has engaged Sue Talmadge, through Elvia Bates, to head one of them.

Marie Clark, who is said to have given up the show business, is appearing with Sophie Wilson in a comedy skit, "Her Friend Maggie."

Joe Phillips and Helen Travis have split. Phillips will do the act with another woman. The dissolution caused them to cancel fifteen weeks.

Frank and Milt Britton, on the completion of their Orpheum circuit tour, will be seen in New York supported by an orchestra in cafe work.

Chas. H. Jones, of the Elite Amusement Co., furnished the entertainment for the American Legion at Park Ridge, N. J., on Tuesday, Dec. 13.

Bobbie Beaumont, female impersonator, is planning an extended trip to Europe, where he will show under the name of Julian Eltinge, Jr.

Max Stone, the trap drummer of the Regent Theatre, has been transferred to the Palace Theatre, and opened at the latter house on Monday.

Jack Horn is still affiliated with the John A. Robbins office, and has not taken over the managership of the New Brunswick house, as announced.

Jack Osterman is back in New York, having been routed for fifteen weeks in and around the city. He opened at the Royal Theatre on Monday.

Charles Root, who has been ill for the last four weeks, due to a strained ligament in his foot, has rejoined Fred V. Bowers, and will finish the tour.

Arthur Hunter, producer of acts, is moving his office from the Gaiety Theatre building to the Columbia Building at Seventh avenue and 47th street.

Mrs. Lewis H. Burgess, formerly Rosie Quinn, of the Winter Garden, and Century Roof productions, gave birth to a son, at her home in Omaha, Neb., last week.

Vera Michelina, the prima donna, spent Sunday in Baltimore, Md., visiting her husband, Fred Hillebrand, who is with "The Rose Girl," playing in that city.

Morris Lloyd will join the Eleanor Pierce dance act at Gloversville, taking the place of Harry Wallace, who was shot to death in his hotel room at Elmira.

Al Herman, of the Al Herman Amusements, is ill at his home suffering from a nervous breakdown. He expects to be back at his desk some time next week.

Nolan Leary, movie actor for the Christy Comedies, is to go into vaudeville. The act is entitled "Button," and is directed by C. M. and Evelyn Blanchard.

Mary Brandon, in the cast of "Nature's Noblemen" at the 48th St. theatre, is starred in the picture, "The Beggar Maid," a Triart production, at the Rivoli this week.

Eddie Miller, who broke in a new single singing act recently, and played several of the big time houses, is now with the Avon Comedy Four, playing the Keith time.

Mary Aileen Luescher, daughter of Mr. and Mrs. Mark A. Luescher, was christened at the "Little Church Around the Corner," on Wednesday, Dec. 7, by Rev. G. C. Houghton.

Miss I. A. R. Wylie, whose book, "Rogues and Company," is now selling, has written a one act play which is shortly to be produced in London, by the Repertory Players.

Emma Carus is to leave vaudeville shortly and will commence rehearsals in a new comedy drama, entitled "The Salt of the Earth," which she will produce under her own management.

Frank Grace, formerly with Grace and Burke, has returned from the West to take up her vaudeville activities. Miss Grace spent six months in the West in a motion picture production.

E. A. Shiller, of the Loew New York offices, is spending a month in San Francisco before returning to his home in Atlanta, Ga. He is to take charge of the Loew interests in the south.

Jerome and France, who lately closed at Reisenwebers the first night of their appearance there when they refused to work at 2 a. m. show, will open Dec. 19 on the Orpheum at Memphis.

Adele Roland, Georgie Price, Burt Earle & Girls, Miller & Lyle, Bert Melrose, Latell & Vokes, Harris & Santley and Frank Jerome appeared at this week's Sunday concert at the Century Theatre.

Will Rogers will make a personal tour of several of the Loew houses this week by arrangements with Marcus Loew and Flo Ziegfeld, and will do his complete turn in four vaudeville houses each night.

Richard Walton Tully left last Thursday for the coast, where he will at once start work on the "Three Masqueraders." The picture is scheduled for an early release through the First National attractions.

The Dann Trio, three girls, have returned from the coast, having finished a phonograph engagement with the Edison Company. The trio will play here in New York under the direction of George W. Smith, concert and band manager.

The Aronty Brothers, Driscoll, Long and Hughes, Amaranth Sisters and Co., Harry Cooper, Tommy Martelle and Co., Ward and King, Tango Shoes, Gillen and Mulcahy and The Four Hassins appeared at the Columbia Theatre Sunday concert.

Ruth Royce, Mrs. Sidney Drew, Val and Ernie Stanton, Karyl Norman, Creole Fashion Plate, George McFarlane, Florence Walton, Bert Fitzgibbon, and Baker, Johnson & Baker, appeared at the Sunday concert at the New Amsterdam Theatre this week.

Vera Gordon, now appearing in vaudeville, and who will be remembered as the mother in the photo-play, "Humoresque," has been made an honorary member of the American Red Cross in recognition of the work she did for the organization in its redrive.

Robert Shepard has arrived in New York with a copy of the first feature picture manufactured in Australia. The film is in eight reels and is entitled "Sentimental Blake," adapted from the story of the same name written by Sergeant C. J. Dennis.

Lynn Fontanne and Alfred Lunt surprised their many friends by announcing their engagement to marry. They will be married at the close of the season. Miss Fontanne is playing the leading role in "Dulcy," and Mr. Lunt is leading man in "The Intimate Stranger."

Guy Bates Post is to appear for the first time before a camera when he plays the lead in Richard Walton Tully's film, "Three Masqueraders." He is to leave the company of the play, "Three Masqueraders," and will join them for the balance of the season at the conclusion of the "shooting."

Blanchon and Martin, in a comedy, singing, dancing and musical instruments act; Baker and Arnold, in a comedy, talking, dancing and acrobatic act; and the "Four Quarters," two men and two women in a comedy, singing and dancing act, have been booked by Bert Jonas, the acts opening this week at local houses.

Rae Samuel, Eva Shirley and Band, Herman Timberg, Trip to Hitland, Combe & Nevins, Kennedy & Berle, Marian Brinn, Carl Randall & Co., Margaret Young, Anna Chandler, Grace Nelson, Patton & Marks, Wm. & Joe Mandel, Kenneth Hughes and Dotson, were among those who appeared for the N. Y. American Christmas Fund at the Montauk Theatre, Brooklyn, on Sunday night.

LAST CALL
The Christmas Issue
of
THE NEW YORK CLIPPER
Will Be Issued
DECEMBER 21

A display announcement in this number will be read by managers, agents and producers the country over. Everyone interested in the show business is interested in the CLIPPER. That's why CLIPPER advertising pays.

It is not a question of "Can I afford to be in it?"
But "Can I afford not to be in it?"

Early receipt of advertising copy guarantees a good position.

Send Your Copy in NOW!
LAST FORM Closes December 19

EQUITY HOLDS MEETING

Equity Shop is now 100 per cent effective in all productions which it is possible for the Actors' Equity Association to reach, it was asserted by President John Emerson at the regular quarterly general meeting of the association held at the Hotel Commodore on Sunday, at which 2,000 paid-up members were present.

Frank Gilmore, executive secretary, gave an exhaustive report of the extensive duties and responsibilities of the various departments and officials of the A. E. A.

"We have been asked by members why we need so large an office force as we have at headquarters," said Mr. Gilmore. "The miracle of it is that we are able to get along with so small a staff, in view of the great extent of our work. The filing, clerical and mailing that we do is really tremendous. We are taking care of the complaints and troubles of over 18,000 members, stretching from coast to coast. Your representatives in New York, Chicago, Kansas City and Los Angeles strain every muscle and nerve to give your affairs the proper attention. We are busy with a multitude of duties, from arbitrating salary claims to planning legislation, both of national and state significance, for your benefit."

Mr. Gilmore then detailed thoroughly the exact nature of all the work done by the various offices of the A. E. A. He was enthusiastically applauded when he finished his discourse.

Only two productions, Mr. Emerson pointed out, had attempted to do business with non-Equity casts this season in New York, and they had been failures. He also declared that A. H. Woods, by his recent resignation from the Producing Managers' Association, automatically brought himself within the provisions of the Equity Shop. The Producing Managers' Association, through an agreement with the Actors' Equity Association, is not affected by the Equity Shop policy, and this agreement holds good until 1924.

During the last twelve months 4,000 new members have joined the organization, and there are now more than 13,000 members in the Actors' Equity Association. The Chorus Equity Association has about 5,000 members, Mr. Emerson said. Since the strike two years ago, he declared, 251 actors have resigned from the Actors' Fidelity League and joined Equity. Mr. Emerson asserted that the predicted split in the organization over the Equity Shop did not materialize, only sixteen members withdrawing from the organization. It was announced at the meeting that \$10,720 has thus far been contributed by members to meet unusual expenses of the organization. The contributions represent one-eighth of a week's salary from each member who contributes.

GIRLS' PLAYS TO BE PUBLISHED

Five of the plays written for the Vassar Dramatic Workshop and produced within the last five years, either by the workshop or by the Community Theatre, of Poughkeepsie, will very shortly be published by the dramatic publisher, Samuel French, under the general title, "The Vassar Series of Plays."

The plays now coming out are "Masks and Men," by Sarah W. M. Humason, '21; "Sallie-For-Keeps," by Frances M. Jackson, '20; "The Store," by Elizabeth Kellam, '19; "The Lighting of the Christmas Tree," adapted from Selma Lagerlof's story, "The Christmas Guest," by Josephine Palmer (Voorhees) and Annie L. Thorpe, '17; and "Bad Debts," by Margaret C. Searle, '21 (produced by the Community Theatre last June under the title "The Bluffer").

MARY AND DOUG. RETURN

Mary Pickford and Douglas Fairbanks have returned to the United States after an extended trip to Europe. The couple will remain here for three weeks. Returning with them was Mrs. Mary Pickford Smith, Mary's mother; Mary Pickford Rupp, a niece, six years old, who has been adopted by Mary, and Mary's maid. They both are looking well, but Mary says that the food over there did not agree with her, and that she regretted the fact that she had been so busy that she never learned to cook.

MUSIC MEN GET DISCHARGE

BOSTON, Dec. 12.—Because of a technical error in the filing of an allegation of ownership of the song "Humming," which was first copyrighted by T. B. Harms, Francis, Day and Hunter, and the firm's name later changed to Harms, Inc., the two men accused of infringing upon the copyright of the song, Augustus H. Sullivan, of Worcester, and Abraham Feldman, of Boston, were discharged by Judge Morris in the United States District Court here last week when the jury returned a verdict of "not guilty."

The jury rendered its "not guilty" verdict because of the variance in the name of the firm owning the song.

The infringement, alleged by the publishers, Harms, Inc., of New York, was that the two men had made photographic plates of the song from which they had printed about 16,000 copies, of which the sale of 650 copies was proved by the evidence presented by the prosecution.

"Humming" was first copyrighted by T. B. Harms, Francis, Day & Hunter, and evidence produced by the defense showed a change in the corporation.

Assistant United States District Attorney Essex Abbot, who tried the case, said on Monday that the verdict of the jury did not bar further prosecution and that a new indictment would be brought against Sullivan and Feldman.

DINNER FOR BELASCO

David Belasco was the guest of honor at a dinner held at the Hotel Biltmore on Sunday night under the auspices of the Society of Arts and Sciences, in celebration of Mr. Belasco's forty or more years of theatrical producing in the City of New York. In the presence of many of the most prominent people of the American theatrical profession Mr. Belasco was acclaimed as the foremost of native play producers and a world figure in the theatre.

Otis Skinner presided and the speakers included Charles S. Whitman, Janet Beecher, Rose Coghlan and Louis V. DeFoe. Others present were: Sam H. Harris, Daniel Frohman, David Warfield, Lenore Ulric, Geraldine Farrar, Marjorie Rambeau, Frank Gilmore, Frances Starr and Countess Van Der Linden.

Countess Van Der Linden presented a gold spoon to Mr. Belasco, emblematic of his long career as a producer.

ALICE BRADY IN AUTO ACCIDENT

ALBANY, N. Y., Dec. 12.—While on her way to this city to fill an engagement, this afternoon and to-night, Alice Brady, and two members of her company, Adelaide Sullivan and Leo McKenzie, met with an accident early this morning and were thrown from the machine after it had turned turtle. The accident may prevent her from appearing. The trio was rushed to the Albany Hospital, where after examination it was found they had escaped serious injury. She was removed to a local hotel and her companions remained at the hospital. It was stated that Miss Brady suffered injuries to her ankles and received a severe shaking up.

"FAUNTLEROY" IN BENEFIT

PROVIDENCE, Dec. 12.—"Little Lord Fauntleroy," produced as a play for the benefit of the Emerson College Fund at the Providence Opera House, last Saturday morning by the members of the Players' Club, and the students of the Rhode Island College of Education, was a success, and given enthusiastic support by the large audience.

The play was given under the auspices of the Mothers' Congress of Rhode Island, and is the first of a series of plays to be given during the current winter season. The plays are to cater especially to children.

FRANCIS WILSON RECUPERATING

ST. LOUIS, Mo., Dec. 12.—The conditions of Francis Wilson, well known actor and President Emeritus of the Actors' Equity Association, is much improved it was stated at the St. John's Hospital, where he was operated on last week. Wilson is practically out of danger now.

ARBUCKLE IS BROKE

SAN FRANCISCO, Cal., Dec. 12.—Roscoe Arbuckle is "broke," it was said by friends of the comedian last week, and the expenses of his trial, said to be around \$30,000, were loaned to him by Joseph Schenck, motion picture producer and husband of Norma Talmadge.

A man familiar with Arbuckle's affairs made the following assertion about "Fatty's" financial status:

"Roscoe was receiving a salary of about \$3,000 a week up to the time this trouble came upon him. His salary was stopped after the first week of the trouble and will not be resumed until he goes back to work. He has no present income.

"Even at this time his affairs were in bad shape. He had spent his income as he went along, but fortunately for him several weeks before the Labor Day party, Mr. Schenck had insisted that a part of his salary be put in a trust fund in a Los Angeles bank. There was about \$7,500 in that fund when the storm broke. It was used to pay the expenses of the preliminary trials.

"He had no money left and there were outstanding bills amounting to \$23,000 at the time Mr. McNab was engaged. Mr. Schenck, in the first place, loaned him the money to pay those bills and thus relieve the attachments which had been placed on his house.

"The other bills incidental to preparation of his case were met by Schenck as they appeared, out of his personal funds. He expects to be repaid. No motion picture company or organization has contributed a single cent to Arbuckle's defense."

TRYING OUT "TWO ORPHANS"

D. W. Griffith took "The Two Orphans" in fourteen reels to Bridgeport last week for a trial showing. This is one of a series of five trials before the film is finally reduced to exhibition length.

The New York premiere is scheduled for the Apollo Theatre on Thursday, Dec. 29, or Friday following. Mr. Griffith said he is never superstitious about Friday, having started "Way Down East" to box-office victory on Friday, the Thirteenth.

The openings will proceed in the following order: Hartford, Conn., at Parson's Theatre, Dec. 19; Boston, Tremont Theatre, Dec. 26; Philadelphia, Forrest Theatre, Jan. 9; Cleveland, Hanna Theatre, Jan. 9; Pittsburgh, Pitt Theatre, Jan. 16; Chicago, Great Northern Theatre, either Jan. 30 or Feb. 5.

With the openings of these shows, travelling companies will have been organized to present the production throughout the country in the elaborate manner Mr. Griffith always employs with his long pictures. It will be presented as a first-class theatrical attraction and will carry a full orchestra and stage crew.

PREACHER FAVORS ACTORS

Dr. Harry K. Miller, pastor of the Hanson Place Methodist Episcopal Church, of Brooklyn, believes that actors and dancing instructors, if Christians and gentlemen, should be admitted to membership in any church, in which bigotry and prejudice do not hold sway. Dr. Miller referred to the amusement paragraph in the rules of the Methodist Church as obsolete, and said that its author had interpreted it as a protest only against indecent forms of amusement.

Louis N. Chalif, Chairman of the American Conclave of Dancing Teachers' Societies, said that Dr. Miller deserved credit for his attempt to disavow the dictum of Bishop Joseph T. Berry that dancing teachers and actors are not eligible for membership in the Methodist Church but that until the church takes a definite stand on the issue the profession must continue to appeal to public opinion.

"PERSONALITIES" STRANDS

FT. WAYNE, Ind., Dec. 10.—The performers of the tabloid show, "Personalities of 1921," under the management of LeRoy Osborne, were stranded here last week. None of the members of the company were Equity, but they all managed to get back to Chicago.

PLAN BIG ORGANIZATION

A movement to dissipate the current impression that Adolph Zukor and the company of which he is the head, the Famous Players-Lasky Corporation, control and direct the destinies of the re-organization of the present membership of the National Association of the Motion Picture Industry, to include producers, distributors and exhibitors.

The first inkling of the plan to re-organize the present association, or form a new one, came when many exhibitors and independent producers were approached on the subject of putting their affairs in the hands of some nationally known man, to be paid a salary amounting to between \$100,000 and \$150,000 annually. The idea was sponsored by the Goldwyn Pictures Corporation, the Fox Film Corporation, Universal Film Corporation, the Vitaphone Company of America and the Pathe Exchange.

The bitter fight recently waged by the Motion Picture Theatre Owners of America, which includes in its membership the owners of more than 13,000 theatres, on the Famous Players-Lasky Corporation because of its extensive theatre properties, and the Federal investigation of Famous Player-Lasky on the charge of being a trust, is undoubtedly the reason for present plan to organize one central organization according to those in the know in film circles.

Postmaster-General Will B. Hays and Herbert Hoover, Secretary of Commerce, have been mentioned as the men who will be offered the presidency of the new organization.

The wide publicity given to the huge salary to be paid the head of the new organization was condemned last week by the president of the Theatre Owners Chamber of Commerce, which includes owners of over 700 New York movie houses in its membership, William Brandt, who said:

"This talk of paying \$150,000 to the head of an organization of producers and distributors now being formed is all wrong. You can't make it too emphatic for me. It won't help us a bit in trying to get Congress to reduce the taxes now levied on the theatres. It's unfortunate to have it appear that the theatre business is in such a prosperous condition that it can pay unlimited salaries, when the truth of the matter is that many of the theatres are empty and will have to close unless they get taxation relief and get it promptly."

Sydney S. Cohen of 1482 Broadway, president of the Motion Picture Theatre Owners of America, said it was a little premature for a detailed statement. "I know nothing further of the plans for the reorganization of the motion picture producers and distributors than what I have read in the newspapers," he added. "The Motion Picture Theatre Owners of America have not been consulted in this matter, and we include practically all the motion picture theatre owners in America."

William A. Brady, at present the head of the National Association of the Motion Picture Industry, is said to receive an annual salary of \$25,000, from which, however, he pays the expenses of his extensive tours on N. A. M. P. I. business.

OLD FILM STUDIOS BURN

Three of the five buildings comprising the old Kalem motion picture studios atop the Palisades, at Cliffside, N. J., were destroyed by fire last week. The buildings had not been used for producing motion pictures for about two years and were the property of the Milligen Studios, owned by a Chicagoan.

AMERICAN LOOKING FOR HOUSES

MONTREAL, Dec. 12.—The American Burlesque Association, is negotiating for the lease of The Grand Opera House, both in Toronto and Hamilton, Ontario. Toronto has had American wheel shows for the past year, but Hamilton has not been played by a burlesque company for three years.

NEW HOUSE FOR BALTIMORE

BALTIMORE, Dec. 5.—\$500,000 will be spent to build a new motion theatre in this city to be erected at the corner of Pennsylvania and North avenues to seat 1800. It may be used for legitimate drama.

MELODY LANE

NEW MECHANICAL RECORDS STARTS INVESTIGATION BY MUSIC MEN

Publishers' Association Starts Campaign to Enforce Payment of Royalties on All Records Manufactured—Many New Concerns Pay Music Men Nothing

A flock of new phonograph records, which recently made their appearance in the smaller retail stores of New York, and other cities of the East, was responsible for the calling of a meeting of the Board of Governors of the Music Publishers' Protective Association, last week, at which definite action to regulate the business in so far as the collection of royalties for writers and publishers are concerned, was taken.

Under present conditions an ambitious record man can go into business with a capital of a few hundred dollars. Needless to say, this fact, with the knowledge that the record business has been a "boom" one in the past few years, has attracted scores. Contrary to general belief, it is not necessary to own a factory or plant to embark in this business. There are in New York, a number of recording plants, where for a few dollars a master record will be made. There are also an equally big number of pressing concerns, where for a small fee any number of impressions of the master will be turned out at a most desirable rate of speed.

With this knowledge, and the desire to go into the business, scores have started, many of which have not the slightest knowledge or information regarding the necessity of obtaining a reproducing license from the copyright owner, or the royalties which the law provides must be paid for each and every record manufactured or reproduced.

The appearance of several of these new records on the market, together with the information that no royalties had been paid,

brought the matter before the Music Publishers' Association.

A careful investigation has been started and all possible information regarding the history of the new records is to be gathered.

The actual manufacturers of them are to be notified that no records for anyone must be made unless the necessary license from the copyright owner is displayed and in addition to this provision for the collection of the royalties is to be made.

One case in particular, in which the history of a new record was investigated revealed the fact that an apparently bright young Italian, who has put out a record, disclaimed all knowledge of mechanical reproduction rights, royalties, or anything of the sort and emphatically declared that he believed he had the right to reproduce and sell without fee or license, any musical production desired.

The phonograph and roll field is a large one, the amount of money which music writers and publishers should derive from it is enormous, but under present conditions, it must be carefully checked and investigated.

The Music Publishers' Protective Association, due to its large membership and knowledge of musical conditions is in a position to do this and is preparing an active campaign in connection with the new record makers.

It has been estimated by the music men, that a fortune in royalties is lost every year, due to the fact that there are record and roll makers, who operating in a comparatively small way, never pay anything to the copyright owners.

York, which was organized within the past few months, and their permanent headquarters at the 18th street address had the firm offices and storage room for over a million records. Several prominent business men formed the company. David J. Kaufman, of the old established grocery firm of Potts and Kaufman, of Perth Amboy, N. J., is president of the concern; Isaac Alperin, of the Perth Amboy Trust Company is vice-president and treasurer, and Henry Kaufman, a New York attorney, is secretary. Edmund J. Sampster, sales manager for the firm, was actively engaged in importing the disks as well as the distribution in America.

Among the jobbing firms established for the sale of the imported records is the Hallet and Davis Piano Company, one of the Conway industries of Boston. Large shipments of the disks have been made to Boston as well as to other large cities throughout the country.

WEIL LOSES CAR

CHICAGO, Ill., Dec. 12.—Milton Weil, Chicago manager of Irving Berlin, Inc., reported to the police department that his touring car had been stolen from in front of the Grand Opera House building. It was a new Chandler.

SILVERS BACK IN NEW YORK

Lou Silvers and Bud de Silva, of the Sunshine Music Publishing Company, have returned to New York from their journey to Los Angeles, where they had gone on a combination business and pleasure trip.

LEW BROWN RECOVERS

Lew Brown, of the Broadway Music Corporation, has returned to his desk at the company's offices after a week's illness due to a slight attack of the grippe.

PATHE CO. IN RECEIVERS' HANDS

Three receivers in equity were last week appointed for the American Pathe Freres Phonograph Corporation, with offices and laboratory at No. 20 Grand Avenue, Brooklyn.

The Pathe Co. was at one time an \$8,000,000 concern, and is now alleged to have assets of \$2,000,000, and liabilities amounting to \$2,000,000. The receivers of the corporation are former Secretary of Commerce, William C. Redfield, Eugene A. Widman, formerly president of the concern, and Benjamin M. Kaye, an attorney. The Equity receivership was agreed to at a creditors' meeting held before Judge Garvin, on Friday last, after a petition of involuntary bankruptcy had been filed against the concern.

The general slump in business is blamed for the financial troubles of the company.

Late in December, 1920, the company was hard hit by the business slump, declared itself unable to pay its debts, and a readjustment was called for, which was carried out in April, 1921. A statement to the creditors made then gives the assets as more than \$8,700,000 and the liabilities at about \$4,057,000. For a time a committee of creditors took over the handling of the business, but on July 1, 1921, the difficulties had apparently been liquidated and the company resumed its own operation, under new officers elected then. These were: W. C. Chase, president; Arthur W. Copp, vice president and treasurer, and James Watters, secretary. These are still in office.

The company is said to have stock control of the French Cabinet Corporation of Brooklyn, the Operaphone Company, Inc., of Long Island City, the Interstate Phonograph Company of Philadelphia and Chicago, and H. N. Ness Company of Indianapolis, Ind.

Comment of Dunn and Bradstreet is to the effect that the "slump in business which set in during the latter part of 1920 found it in a very distended condition" and caused the first readjustment, out of which the present bankruptcy petition has grown.

The petition for the equity receivership was signed by Samuel Alden Meeks, Inc., one of the bankruptcy petitioners; and the statement is made that the property of the concern, if liquidated in the usual way, will amount to \$3,200,000, more than enough to cover the claims of all creditors.

Judge Garvin set the bond of the receivers at \$50,000 jointly.

BWDY. CORP. MOVING

The Broadway Music Corporation is preparing to move Saturday to its new quarters in the Robertson-Cole building at 48th Street and Seventh Avenue. The company expects to be fully installed in the new home by Monday, December 19th. They will occupy about 3,300 square feet of space on the fifth and sixth floors of the building. The business and accounting departments will be on the fifth floor and the professional department on the upper floor.

COLLIGAN IN REMICK OFFICE

William Colligan, of the Boston office of Jerome Remick & Co., is now connected with the New York branch of the firm, working in the professional department as an act man, writing double versions, etc.

DeCOSTA PLACES SONG

Harry De Costa has written a new "mammy" song entitled "My Mammy Knows," which is being released by Waterson, Berlin & Snyder who think they have a "natural" in the number.

AL DOWNS IN VAUDEVILLE

Al Downs of the professional department of Waterson, Berlin & Snyder has joined the act of Bobby Heathe and Adele Sperling, doing comedy and singing bits.

THE LEADSHEET

Arranged by M. H. S.

Entering the foyer of a vaudeville theatre the other day we heard a mean tenor singing a tune we recognized as being the one Joe Meyers placed with Feist last summer. The voice and song sounded too good for that of an acrobat's opening act, and upon getting a peep at the singer we received a shock. There was a big Chink Mandarin, bright yellow raiment, flowing mustache and all, sitting in the pit looking over the leader's head, singing "Goodbye, Shanghai." And make no mistake, it was a knockout of a "plug." Louis Piotti was the singer.

The Robert Norton Company has one of the prettiest "Rose" songs we have heard in some time in "Gypsy Rose," a fox-trot ballad by Henry Lodge and Evelyn Rose. Leo Friedman of the Norton Company happened into a florist's the other day and absently asked for some roses. "What kind do you want?" asked the clerk. "Gypsy roses," answered Friedman before he knew it. After hearing the number, we can well understand why he should be so engrossed in thought over it, for the song will be heard from soon.

They certainly had a "hot time in the old town" at the six-day bike races last week. Leo Lewin cornered the plug market and as a result there was a little excitement once or twice, and a near riot. Incidentally, the Garden is a tough place for singers. They don't come any tougher. Occupying one of Tex Rickard's boxes one night, among others, were, Lewin, Paul Whiteman, Ernest Hussar, Sam Lewis, Tex Rickard and Henry Bussy, the cornetist in Whiteman's orchestra. Whiteman had been donating prizes for sprints, and toward the end of the party, a purse of \$50 was made up between five members of the men in the box. It was announced as being donated by Henry Bussy. Cheers for Bussy. But it seems that Bussy's wife was present and she was overheard earlier asking hubby for about \$25 and friend husband stalled her off with the gag of having a check only. Therefore, the frame-up. When last seen that morning, Bussy was on his way to a Turkish bath, rather than face the music at home. However, those who ought to know say that he was in for a trimming either way.

Billy Cripps is now installed in his new office on the ground floor of the Remick building and says he has all the conveniences that any big orchestra leader could possibly want, in the line of a cordial welcome and special arrangements and whatever else the musical director's little heart might desire. The new department deals with big leaders exclusively and does not conflict with the regular band and orchestra department.

We're not going to tell where we got this gem, but will put in quotes and let it go at that. "... the composer thought of it in what are called 'harmonic planes.' This is a new game in music. Write two thems in different keys, harmonize them chiefly in minor seconds, augmented fourths, and minor ninths, score them for two different orchestra choirs and play them simultaneously and there you are." Nothing to it at all; some blues formula we think.

Charlie Russoff, the Irving Berlin, Inc., ambitious pianist played the piano for the Nordstrom and Baker act at the Winter Garden recently. On the same bill was Leona Le Mar, "The Girl With 1,000 Eyes," who does a mind reading act. Russoff, after his act was over took a seat in the orchestra and when Miss Le Mar's assistant came along Charlie whispered and asked him if his song he had with Richmond would become popular. Miss Le Mar gave him an encouraging answer "Gee, if the act's a fake, it's sure a wonderful fake," commented Russoff after the show.

VICTOR CO. SEEKS INJUNCTION

The Victor Talking Machine Company last week filed application in the Brooklyn Federal Court for an injunction against Max Hesslin of Cedarhurst, L. I., the Opera Disk Distributing Company and The Opera Disk Company to restrain them from bringing into this country or using and buying records from Germany or elsewhere, controlled by the Victor Company.

The Victor Company contended that the Deutsche Grammophone Aktiengesellschaft, which was in effect the German branch of the Victor firm, was seized early in the war by the German authorities, the German Alien Property Custodian, who sold the stock to the American concern's competitor, the Polyphone Company.

The Polyphone Company, it was said, thus obtained 46,000 matrices, made from Victor records, which had been seized at the Hanover Pressing Plant of the Deutsche Grammophone Aktiengesellschaft. The defendants in the injunction action, it is alleged, purchased many of these matrices, as well as records, and had been selling them in this country. The records include those of Caruso, Scotti, Pempel, Gluck, Louise Homer, and many artists internationally known.

The action of the Victor Company solves the mystery of the origin of the records dealt in by the Opera Disk Distributing Company, which first made their appearance on the American market a few months ago. While it was known that the records of well known operatic stars were pressed by the Polyphone Company of Berlin, the exact way in which the firm came into possession of the artist's records which were thought to be exclusive Victor singers was not generally known.

The firm that began the distribution of the disks is the Opera Disk Distributing Company of No. 25 West 18th street, New

BURLESQUE

HERK DENIES REPORT OF COMBINE

WILL NOT CONSOLIDATE, HE SAYS

I. H. Herk, president of the American Burlesque Circuit, denied this week the report that the Columbia and American Circuits are to consolidate. "There is absolutely no truth to the story, and I can not deny it in any too strong language," said the head of the American Circuit. "We are adding new houses right along to our circuit, and shortly will be in a position to give you the name of a Broadway house we will place on the circuit right after the first of the year."

"We will go into Montreal next week, opening the Orpheum, that city, with Joe Wilton's 'Hurly Burly' Company. We will have a new house in Buffalo, the Criterion, formerly the Star, which will open Feb. 5."

"We will also have new houses in Baltimore, Washington, Chicago and Brooklyn, before the season is over."

"That doesn't look very much like we are going to consolidate with the Columbia Circuit, does it?" Herk said.

The Orpheum, which is in one of the best locations in Montreal, has a seating capacity of 1700. It is on St. Catherine Street, near "His Majesty" Theatre. The house is under lease to Harold Hevia; it has been playing dramatic stock.

The shows will jump from Schenectady to Montreal, an open week will follow, which is now being filled in, with several cities through Canada, between Montreal and Buffalo.

The week of Elmira, Birmingham, Oswego and Niagara Falls will be dropped, Montreal taking the place of that week.

The Criterion, Buffalo, formerly the Star, will take the place of the Academy in that city and is one block away from the Gayety, a Columbia Amusement Company house. The Criterion has a seating capacity of 2,000 and will be ready for the opening on Feb. 5.

New London, has been added to the circuit and will open Christmas Week with Billy Vails' "Sweet Sweetie Girls." The shows will play the Lyceum, that city, Monday and Tuesday, after the Howard, Boston, they will lay off on Wednesday for the present and play Fall River, the last three days of the week.

Property has been purchased in Brooklyn, in one of the busiest sections and ground will be broken for a new American Circuit house there in a few weeks.

MADELENE DAVIS DEAD

Madelene Davis died at the Bellevue Hospital, New York, Nov. 30, of mercury poisoning. She was twenty-three years of age. Miss Davis was ingenue of the "Lena Daley and Her Kandy Kids" company. She was taken suddenly ill while at the Strand Studios and removed to the hospital. Her body was shipped to the home of her mother in Indianapolis for burial. Ed Daley and the other owners of the show defrayed all the expenses.

FILLING IN WEEK

"Chick Chick" will go from the Bijou, Philadelphia, next week to Buffalo instead of laying off. This is done to fill in the week after Montreal and will do away with the lay-off week after Philadelphia.

Shows following "Chick-Chick" will continue on the regular time playing Long Branch, Asbury Park and Schenectady after Philadelphia.

DODY SELLS "SUGAR PLUMS"

Dan Dody sold his interests in the "Sugar Plums" last Saturday to James E. Cooper. Dody, who produced and staged the "Sugar Plums," this season, owned twenty-five per cent of the show.

Cooper purchased his interests for Billy K. Wells, who becomes the owner of Dody share immediately. Wells will look the show over in Providence this week and it is said that he will reconstruct it, putting on a new book.

Charlie Falk will remain as manager. The show is playing the Columbia Circuit.

M. P. P. A. DISSOLVE

The Managers' Producing Association in burlesque was dissolved last Saturday at a meeting held in the offices of James E. Cooper. Each member was returned \$979 of the thousand dollars he put in the treasury at the time the organization was formed.

An agreement has been reached by each member to protect one another so far as jumping of the performers is concerned and they will not interfere with performers under contract. They will also work in harmony in every other respect.

LELIA RICORD TO STAY

DAYTON, O., Dec. 9.—Lelia Ricord, prima donna of the "Big Jamboree," who was to close here, has decided to stay with the show. James E. Cooper, when notified that Miss Ricord would close, engaged another prima donna, Hazel Claire, who left New York for this city last Saturday, and was to open here. Miss Ricord changed her mind about leaving, and paid for a return ticket to New York for Miss Claire.

EVELYN CUNNINGHAM DIVORCED

CHICAGO, Ill., Dec. 10.—Evelyn Cunningham was granted a divorce here yesterday from Harry Welsh. Ader & Ader were her attorneys. Miss Cunningham is with the "Step Lively, Girls," playing the Columbia this week. Welsh is with the "Bits O' Broadway."

The couple were married January 31st last in Detroit.

CECIL McCANN IN VAUDEVILLE

Cecil "Curles" McCann, who closed as ingenue of the "Hello, 1922," at the Majestic, Jersey City, last Saturday night, will open with the "Little Cafe" in Chicago, next week. The act is playing the Pantages Time. Blanche Burnette opened as ingenue with the show at Stamford, Monday.

JOHNSON WITH "SCANDALS"

Jack Johnson has returned to burlesque, as an added attraction. He has been booked through Ike Weber's office, and opened last week in Indianapolis as an added attraction with the "Broadway Scandals."

BURLESQUERS IN VAUDEVILLE

Ben Bard and Jack Pearl, late of burlesque, are playing the Shubert Vaudeville time, doing the same act they did in burlesque last season and are the comedy hit of every bill.

BOOKED FOR TROCADERO

Lou Redelsheimer booked the following for this week at the Trocadero, Philadelphia: Sammy Spears, Jim Pearl, Johnny Rane, Bob Gerard and Anna Grant. This show will play the four weeks. Two women principals have been engaged in Philadelphia.

MABEL BART'S MOTHER DIES

Mrs. Erickson, mother of Mabel Erickson Bart, of the "Folly Town" company, died at her home in Springfield on Nov. 29. Mrs. Bart left the company for her home and will rejoin the company this week in Albany.

WORCESTER OFF THE COLUMBIA CIRCUIT

POOR BUSINESS THE CAUSE

The Columbia Amusement Company after a trial of eight weeks has decided that the City of Worcester, will not do for burlesque, particularly the Grand Theatre.

Commencing next week, the shows will discontinue playing the Grand Theatre, Worcester, and the Park Theatre, Bridgeport. P. F. Shea, who has these houses, was notified to that effect early last week.

The week was filled in two months ago between Jersey City and Providence. The shows playing Stamford, on Monday, Bridgeport, on Tuesday and Wednesday, and Worcester, Thursday, Friday and Saturday.

The first show to go there was I. H. Herk's "Jingle Jingle." It lost money, as did others that followed. Shea claimed that the shows were not billing enough to do the proper business. More paper was sent on and agents were put ahead of the shows, but there was not much improvement in the business, the shows going along losing money, so it was decided that the best thing to do was to close. This will be the last week, James E. Cooper's "Hello 1921" closing the houses.

The shows will lay off for the present, but will be filled in after the first of the year it is said.

DOC LIVINGSTON DEAD

Doe Livingston died at his home at No. 8821 Avenue B, Brooklyn, last Thursday night, of heart trouble. He was married and was about sixty years of age at the time of his death. Livingston managed the "Bon Tons" on the Columbia Circuit last season. He has been handling feature pictures for Ince this season. He was to open shortly after the first of the year as manager for the "Behind the Mask" Company for the Man Producing Company.

HURT IN AUTO ACCIDENT

Willie Mack, juvenile of the "Chick Chick" show, while riding in an automobile after the show last Thursday night, was thrown from the machine at Bushwick avenue and Halsey street, Brooklyn, when a surface car collided with the machine. Mack was thrown from the machine and landed under the car. When he was removed it was found that he was suffering from concussion of the brain.

LEW PRICE IN REVUE

Lew Price, formerly with Arthur Pearson's shows doing blackface comedy, is manager and also in the cast of "The Fashion Plate Revue," a vaudeville act, which opened at the Supreme Theatre, Brooklyn, last Monday. There are four men and a woman in the act, which is under the direction of Bert Jonas.

SINGER MANAGING SHOW

Jack Singer left New York last Friday for Chicago to take over the management of the Jack Singer Show, which is playing the Star and Garter that city this week. He will manage the show for the balance of the season. Adolph Singer will go ahead of the show.

EDDIE KEARNS MARRIES

Eddie Kearns, assistant treasurer of the Casino, Brooklyn, was married on Thanksgiving Eve to Miss Grace Distler, a non-professional at St. James Church, Brooklyn, by Father O'Hara.

"GARDEN FROLICS" AT THE COLUMBIA IS GREAT SHOW

Irons and Clamage have a great laughing, dancing, scenic and musical show in their "Garden Frolics," which is at the Columbia this week. It's as good a comedy show as we have seen so far this season here. True, it's a bit show mostly, but the bits are the kind that burlesque audiences like and laugh at, best of all, the show has principals who can put the material over.

The scenery and electrical effects are a delight to the eye and the costumes of both principals and chorus are above the average.

Lou Powers and Pearl Hamilton are featured. Arthur Clamage staged the production. He has dressed up a lot of bits and fixed them so that they can be easily sold.

The comedy is in the hands of Powers and Jack Shutta, they had no trouble in entertaining the audience at the matinee Monday, with the able assistance of Joe Lyons the straight man.

Powers, who opens as a German musical director, making his entrance through the front of the house to the orchestra pit, where he remains leading several numbers for about ten minutes, and then works on the stage thereafter. After the first scene, he changes to Irish, carrying this role through the performance. Powers is a funny comedian, and he puts his "stuff" over. We have been watching him for several seasons on the other circuit, where he did well, but never did he go as he did on Monday. He also has a coking good tenor voice he shows to an advantage in a singing specialty.

Shutta is doing an eccentric comedy part, which he does well. He is a fast and clever worker. His make-up is funny. He works mostly in misfit comedy clothes. We like his work better than ever before, and he makes the audience laugh.

Lyons is one of those straight men that can't help but make a comedian funny. He knows just how to "feel" them, for the proper results. He is a great talker and has a winning style about his way of working. Lyons is a classy dresser and can wear clothes. He does a Mexican cleverly and his type of a Pasha is excellent.

Arthur Tackman is doing character bits, and does nicely. He also puts over a specialty.

Miss Hamilton, an attractive looking young lady, of unusual ability as a dancer, is seen to an advantage in several numbers and in her dancing specialty. Miss Hamilton is most graceful and can kick with either foot straight over her head. Her costumes are beautiful.

Donna Hage breezed into favor with her singing. She has a good selection of numbers and renders them with complete ease. She is a very pleasing looking young person, who seems to grow more and more on the audience.

She is pretty in face and form and her dresses are becoming.

The firm has a "find" in Lillian Bessent, a new comer. Miss Bessent is a good looking brunette, with a most attractive personality. She works quite natural and reads lines very well. She is a dandy coon shouter and when it comes to putting a blue number over, she is right there. Miss Bessent displayed handsome dresses.

Dot Stewart is a pretty and a shapely little girl and this gets her by. She is a little weak on her singing and dancing. Miss Stewart wears pretty dresses. Sadie Lyons leads a number in the opening and she puts it over.

Powers in a specialty sang a parody, and was successful. At the finish he and Lyons go into a talking specialty that was amusing and went over well.

Miss Hamilton's "Dance of a Gypsy" was generally received.

Tackman offered a specialty in one, opening with a song and finishing with a dance. He is a dandy hooper, his dancing saved his act, which went over big.

He should change his song, as it does not fit in. He sings all right, but he should get a more suitable number to replace the one he now has.

Miss Hamilton was successful in her "Serpentine Dance." She was very artistic in this and danced with gracefulness. Her arm and hand motions were unusually artistic.

Miss Bessent sang exceptionally well in her specialty in which she offered two numbers. She put them over in a way seldom seen at this house. She is clever.

The "Same Old Story" scene, which has been seen the past two seasons with another of this firm's shows, was never so well done and staged as it is in this show. Powers portrayed a great comedy "drunk" bit. Lyons was fine, as the "husband." Miss Hage as the woman was excellent. Shutta did the discarded lover very well. Tackman had a small part of a waiter which he took care of.

An excellent performance, well staged and well cast is the "Garden Frolics." It's a show that should please at any place, on the Columbia Circuit and should get the money. It sure was liked at the Columbia. SID.

DRAMATIC and MUSICAL

"FAIR CIRCASSIAN" ROMANTIC PLAY AT THE REPUBLIC

"THE FAIR CIRCASSIAN," a play in four acts by Gladys Unger. Produced at the Republic Theatre, Tuesday night, December 6th.

CAST

Prince Mirza Fatoullah Khlan Claude King
Moussa Beg John H. Brewer
Ismael Beg Berkley Huntington
Iondies Robert Fischer
Lala John Smith
H. R. H. the Prince Regent Louis Wolheim
Lord Ripley Stanley Hewlett
Lord Ottery Henry Carvill
The Hon. Claude Faulconhurst Dennis King
Mr. FitzJames Echlin Gayer
The Hon. Charles Hill Harry Green
Captain Richard Wingham Messenger Bellis
Portleight Roy Cochran
James William Nelson
John Gilbert Rooney
The Duchess of Darlington Kathleen Molony
Lady Ottery Ethel Dane
The Hon. Georgina Faulconhurst Fay West
Lady Blandish Nellie Graham-Dent
Miss Priscilla Hart Helene Sinnott
Zora Margaret Mower

Described as a romance of the East "The Fair Circassian" arrived at the Republic Theatre sumptuously mounted in a manner that enlisted all the aid that the different arts could give. Gertrude Newell, who presented the play, is well known as an interior decorator and the producing field. is a new departure for her. However, all her knowledge of the arts and crafts of the nineteenth century has been brought into play, with the result that her first production is a masterpiece of good taste and authority. Miss Unger, the author, was at one time associated with the late Charles Frohman and arranged and wrote many plays for him.

The play, entertaining throughout, is centered around a beautiful slave girl, played by Margaret Mower, who is on the stage a great portion of the evening and upon whose ability, looks and personality, the success of the play hangs.

The story concerns a pretty Persian slave, who is brought to London by a newly appointed Ambassador of the Shah, and she is one of several gifts to the Prince of Wales. The representative of the Oriental government is temporarily lodged in the house of an English lord. It is not long, however, before the beautiful slave learns that she is a free woman, due to the fact that she is now in England and not in the domain of the Shah.

As she has not yet entered into the actual household of the Ambassador she claims her freedom. She also becomes engaged to marry her host's son. After this point has been reached the play loses much of its romantic hues and becomes more or less a satire with sufficient wit and humor, though it was spasmodic for the most part. There are various thrusts at English customs and personages, which would doubtless be better enjoyed in England than here. In a short time, the Circassian girl learns that the freedom of the Western woman is largely a figure of speech. She finds that, indirectly, the English woman is a slave of the sterner sex, despite the general belief to the contrary. Other complications, in addition to the slave's declaration of liberty, come up. The slowness of the Prince Regent in receiving the Oriental Ambassador nearly loses the latter's head for him, and it is then that the Circassian beauty leaves her lordling and goes to the aid of her countryman, marries him and receives some real freedom. Most of this is told in antiquated style, for the action takes place in the year 1819.

Miss Newell put on her production with a good cast. While Miss Mower was not dramatically all that might be desired at times, she possessed all of the fabled beauty of the Circassian. Dennis King, as the

Ambassador, was effective, as was Claude King, the impetuous youth who fell in love with the pretty slave. Echlin Gayer, John Brewer and others gave a creditable performance. John Smith and a bevy of pretty girls also added to the play's good points.

But all the fine feathers, dainty silks and bric-a-brac did not give to the play the engrossing dramatic qualities that are necessary.

"JIMMY VALENTINE" SUCCESSFULLY REVISED AT THE GAIETY

"ALIAS JIMMY VALENTINE," a revival of Paul Armstrong's Melodrama, presented at the Gaiety Theatre on December 8th, 1921.

CAST

Handler Harold Hartsell
Smith Archie Curtiss
Blickendolfenbach Emil Hoch
Doyle Emmett Corrigan
Bill Avery Edmund Elton
Mrs. Webster Mary Boland
Mrs. Moore Grace Henderson
Robert Fay William Ingersoll
Rose Lane Margalo Gillmore
"Blinky Davis" J. J. Hyland
"Dick the Rat" Edward Wonn
Lee Randall Otto Kruger
Red Joclyn Earle Brown
William Lane George Faren
Bobby Lane Andrew Lawlor, Jr.
Kitty Lane Lorna Volare

Losing nothing in the way of potency by the long years, some thirteen, which have flowed under the bridge of life since it was first presented, to grip the imagination of New York audiences, "Alias Jimmy Valentine" scored just as big a hit in its reincarnation as it did at its premiere.

Crooks, as represented on the stage, have evidently changed very little indeed since "Jimmy Valentine" first showed how to open a safe without knowing the combination, for the innumerable crook plays which have appeared for public approval in the interim have dulled the brightness of Paul Armstrong's and O. Henry's play, not one whit.

The most enjoyable quality about this play is its lack of cheap theatricalisms, no sentimental slosh to laugh at, such as one might expect to find in a melodrama thirteen years old.

The cast, headed by Otto Kruger, Emmett Corrigan and Margalo Gillmore, is as fine a one as has ever been assembled. Kruger, playing the role of the reformed crook backsliding to save the life of a child imprisoned in the safe, gives a most engrossing performance. Corrigan as the detective, is every inch the thick-crusted "bull." Miss Gillmore, although no call is made upon her for the wonderful acting she has shown before, is most satisfactory. The balance of the cast is equally well chosen.

"IDLE INN" OPENS ON DEC. 20

Jacob Ben-Ami will make his reappearance in New York at the Plymouth Theatre, on Tuesday night, December 20th, when he will be seen in Peretz Hirshbein's play, "The Idle Inn." This play has already been acted in Yiddish. Arthur Hopkins is the producer.

The cast, in addition to the star, will include Eva McDonald, Mary Shaw, Joanna Roos, Hubert Druce, Whiteford Kane and Edward G. Robinson.

ORIGINAL PLAYERS IN CAST

Five of the members of the original cast of the "The Squaw Man" will be seen in the revival of the piece. They are: William Faversham, Bertram Marburg, Emmett Shackelford, William Frederick and Frank Lyon. The opening date of the production at the Lyric Theatre has not yet been announced.

ELSIE FERGUSON RETURNS TO STAGE IN AN ODD PLAY

"THE VARYING SHORE," a play in three acts by Zoe Atkins. Produced at the Hudson Theatre, Monday night, December 5th, 1921.

CAST

Elsie Ferguson, Sylvia Gough, Margot Rieman, Harris Gilmore, Donald Bethune, Charles Francis, Paul Everton, Herbert Evans, Geraldine O'Brien, Rollo Peters, Clyde North, Blythe Daly, James Crane, Charles Baldwin, Wright Kramer, Norman Houston and Maidel Turner.

Elsie Ferguson, returned to the spoken drama in Zoe Atkins' new play, which is a peculiar one indeed. For Miss Atkins has endeavored to write something entirely different than the usual run of plays, and has succeeded a little too well. The action in "Varying Shore" is reversed; and the play moves backwards, the first act being the one that would ordinarily be the last one. As it happens, the first act is the strongest of the three; consequently the interest lags after that. Beginning with the heroine's death, back to her girlhood days, all suspense is removed in the prologue and first act. There remains for the audience after that, whatever details of the heroine, Julie's, somewhat lurid past.

You witness, for example, the consequences of Julie's past life, and then you are made familiar with the causes that brought about her many changing phases. It is a story of a life that covers almost a century. In the prologue, she is a spirit in communion in a cafe at Monte Carlo, with the constant lover of her girlhood days, who always crosses her path. In the epilogue of the play, this spirit communion is still continued, until the aged man alone at a table also dies.

The three acts that intervene trace Julie's life backward along the rose path she has been treading, tragically, most of the time. There was always the same fatal consequences against which she struggled in vain. In the first, what may be termed subdivisions of the play, we learn that there is no beauty in Paris, who can compare to the heroine, excepting, perhaps, the Empress Eugenie. This is the year 1870. She is the mistress of a wealthy American, who cannot go through with the sacrifice he has proposed—that of marrying her so that her own illegitimate son may have no obstacle in marrying a young girl from his native land. The consequences of the millionaire's scheme falling through, has already been shown.

The second sub-division of the play is 13 years earlier in the past life of the heroine. The scene is the country home of a rich young man, who resides near New York. It is 1859. It is Julie's discovery that her lover is untrue that drives her out into the world.

The last sub-division, reveals Julie's Virginia home in her youth. It is 1847 and the beautiful southern belle has loved unwisely and too well. Here she sets out on the adventures that have already been witnessed by the audience. One is impressed more by the ways the wheels of the works turn, than the play itself.

Through all of the episodes, however, Miss Ferguson was charming and always lovely. Her work was effective, and impressive, though there was the unchanging tremulousness of her speeches. Otherwise, she contrasted with great skill, the various phases of her character through the vista of years. The rest of the company gave Miss Ferguson excellent support. Charles Francis, was the ever faithful Larry Sturgis, who always was on hand whenever there was a crisis in Julie's life. Others in the cast did unusually well. The costumes of the different periods were colorful and picturesque. Sam H. Harris, under whose direction Miss Ferguson is now working, has given the play a beautiful production.

BELASCO HAS FIVE IN NEW YORK

David Belasco has all of his five stars playing in New York this week, and is being represented with as many attractions. Miss Frances Starr returned to New York, opening at the Montauk Theatre, Brooklyn, in "The Easiest Way." David Warfield is appearing in the "Return of Peter Grimm," at the Bronx Opera House, and Miss Lenore Ulrick will begin her third week in "Kiki," at the Belasco Theatre. Lionel Atwill in "The Grand Duke" is in his seventh week at the Lyceum, and "The Wandering Jew," which Belasco is presenting with A. L. Erlanger, is in its eighth week at the Knickerbocker.

"BOUGHT AND PAID FOR" IS GIVEN FINE REVIVAL

"BOUGHT AND PAID FOR," a play in four acts by George Broadhurst. Revived at The Playhouse, Thursday night, December 7th, 1921.

CAST

Robert Stafford Charles Richman
James Gilley William Harrigan
O. Ku Allen Atwell
Virginia Blaine Helen MacKellar
Fanny Blaine Marie Nordstrom
Josephine Katya Prevon

The latest, though not the least revival of the season, is George Broadhurst's study of one strata of New York life as it seemed plausible about ten years ago, when the play was first produced. The piece itself may and may not interest theatre-goers, but a vehicle that affords the public some good acting is always welcome. As of old, the "big scene" of the drama which comes in the second act, is a thriller, and the liquor-crazed millionaire breaking down the door of his wife's bedroom is still more or less fascinating. Charles Richman plays the leading male role, which he did in the show's original presentation.

Miss Helen MacKellar played the part of the poor telephone girl, who married the millionaire, who pleaded that he wanted a real home. In his sober hours, the Wall Street broker is the quiet soft-spoken man and a good husband. When he is maddened by drink, the wife repulses his unwelcome caresses and as a result the play is brought to a sensational climax as he batters down the door of her apartment saying that he has bought and paid for her, and that he can do with her as he pleases. The next morning, he is again the considerate, loving husband, with a headache, and remorseful. But the wife has decided that her old fifteen-dollar a week job as a telephone operator was preferable to the life she led with her husband, and leaves him. Later, there is a reconciliation. The play is full of theatrical tricks designed to make the most dramatic effect possible. However, times change and the tricks of yesterday do not fare so well today.

Mr. Richman portrayed the Wall Street man in the manner that the producer and playwright expected him to do and acquits himself in great style. Helen MacKellar, as usual gave a sincere performance which had both its moments of gentleness and charm, as well as emotion. William Harrigan played the part of the shipping clerk, Jimmy, in which Frank Craven scored originally. Marie Nordstrom was the acute sister of the wife, the part she had in the play's former production. Allen Atwell was also in his old role, as the Japanese servant. William A. Brady has revived his old success in a creditable manner. On the whole the play is worth seeing, despite its faults here and there.

FOUR MATINEES AT GLOBE

During the week of December 25th "Good Morning, Dearie," at the Globe Theatre, will have two special matinees, making four altogether for the week. The matinee days will be Monday, Wednesday, Friday and Saturday.

B. F. KEITH'S VAUDE. EX.

NEW YORK CITY

Palace—Swor Bros.—Eight Blue Demons—Anatol Friedland & Girls—Singer's Midgits—Trixie Friganza.

Riverside—Chandon Trio—Willie Solar—Valerie Bergere—Carl Randall & Co.—Carl McCullough—Fritz Scheff—Dooley & Sales—Ella Braden & Co. Colonial—Miller Girls—Holmes & La Vere—Ed. Lee Wrothe & Co.—Ella Retford—Armand Kaliz. Alhambra—Flying Henrys—Peggy Carhart—Hunting & Francis—Kane & Herman—Franklyn, Charles & Co.—Jack Osterman—Bessie Clayton. Royal—Willie Rolls—Duval & Symonds—Ryan & Richfield—Rae Samuels—Margo, Waldron & Co.—Lightners & Alexander—Johnny Burke—Else & Paulsen.

Broadway—Unusual Duo—McCormack & Wallace—Jennings & Mazier. Hamilton—Chong & Moey—Joe Cook—Alexander Bros. & Gertrude Hoffman.

81st Street—Frank Dobson & Sirens—Geo. McFarlane—Chas. Ahearn & Co.—Bert & Betty Wheeler.

Coliseum (First Half)—The Faynes—Billy Glasen—Chic Sales—Leo Donnelly & Co. (Second Half)—L. Ayres & Mantell—Ruth Royce.

Fordham (First Half)—Cook, Mortimer & Harvey—Wilson Bros.—Ruth Royce. (Second Half)—Sabbott & Brooks—Billy Glasen—Chic Sales—Leo Donnelly & Co.

Franklyn (First Half)—Greenlee & Drayton—Hyams & McIntyre—Frances Kennedy. (Second Half)—Four Ortons—Billy Beard—"The Storm." Jefferson (First Half)—C. & M. Dunbar—Wm. Hallen—"The Storm." (Second Half)—Aeroplane Girls. (Second Half)—Cook, Mortimer & Harvey—Frances Kennedy—Bob Willis.

Regent (First Half)—Jean Granese—Huston Ray—L. Ayres & Mantell. (Second Half)—The Faynes—Wm. Hallen—Ruth Norton.

BROOKLYN

Orpheum—Johnson, Baker & Johnson—Kirby, Quinn & Anger—Marmein Sisters—Frank Gaby—Harry Langdon & Co.—Leo Beers—Belle Baker.

Bushwick—Maxine Bros. & Bobby—Joe Towle—Carlyle, Moore & Co.—Powers & Wallace—Sophie Tucker—Isabelle D'Armand—Anderson & Burt—Burke & Durkin—Mme. Hermann.

Flatbush—Benns & Grill—Will Mahoney—Raymond, Bond & Co.—Ames & Winthrop—Creole Fashion Plate.

Elvira (First Half)—Four Ortons—A Dress Rehearsal—Tracey & McBride—Sybil, Vane & Co.—Wright Dancers. (Second Half)—Huston & Ray—Tango Shoes—Jack Norworth & Co.—Solly, Ward & Co.

Boro Park (First Half)—Two Ladellas—Ruby Darby—Will Mahoney. (Second Half)—Aeroplane Girls—Marshall & Williams.

Far Rockaway—Wilson Bros.—Keane & Whitney—Sybil, Vane & Co.—Beth, Berl & Co.

BALTIMORE

Maryland Theatre—Raymond Wilbert—Pietro—Parlor, Bedroom and Bath—H. & M. McConnell—Alma Nielson & Co.

BOSTON

Keith's—Local Dancing—Meehan's Dogs—Ruby Norton—Frank McIntyre—Houdini—Bert Fitzgibbons—Davis & Pelle.

CINCINNATI

Keith's—Three Jordens—Fisher & Gilmore—Cressy & Dayne—Kenny & Hollis.

CLEVELAND

Hippodrome—Wm. & Joe Mandell—Watson Sisters—Ballot Four—Avon Comedy Four—Yvette & Ruzel—Chas. King & Lila Rhodes. 105th Street—Devitt, Burns & Torrence—Dora Hilton—Lew & Gene Archer—Billy Bouncer's Circus—Bevan & Flint—Kenny & Hollis.

COLUMBUS

Keith's—Hardy Bros.—Herbert's Dogs—Doris Duncan—Hope Eden—Lew Dockstader—Richard Keane.

DETROIT

Temple—J. & N. Olms—El Cleve—Wilton Sisters—Millership & Gerard—Burns Bros.—Robbie & Nelson—Thos. Hoier & Co.—Andrieff Three.

ERIE

Colonial—Jas. & Etta Mitchell—Walter C. Kelley—Craig & Campbell—Claude & Fannie Usher—Story & Clark.

GRAND RAPIDS

Empress—Cait's Bros.—Spoor & Parsons—Hershel & Henlere—Clara Howard—Gilfoyle & Lang.

INDIANAPOLIS

Keith's—Royal Gascoynes—Theresa & Wiley—Joe Darcy—Oleott & Mary Ann—Ruth Budd—Horace Goldin—Haig & La Vere—Davis & Darnell.

LOUISVILLE

Mary Anderson—Kay, Hamlin & Kay—Miller & Capman—"Artistic Treat"—Marion & Harris—Wm. Rock and Girls—Jas. J. Morton—Seed & Austin.

LOWELL

Keith's—Berlio Girls—McFarlane & Palace—Sherwin & Kelly—Laura & Billy Dreyer—Hanvey & Francis—Langford & Fredericks—Harry Cooper.

PHILADELPHIA

Keith's—Sealo—V. & E. Stanton—Daly, Mack & Daley—Kaufman Bros.—H. & G. Ellsworth—Arthur West—Miss Juliet—Harry Carroll Revue.

PITTSBURGH

Davis—Loyal's Dogs—Edwin George—"Shadowland"—Tom Smith—Tennessee Ten.

PORTLAND

Keith's—Wyatt's Scotch L. & L.—Anthony & Arnold—Norwood & Hall—Frank Markley—Dalton & Craig—Lacador Bros.

PROVIDENCE

Keith's—Samaroff & Sonia—Cronin & Hart—Bender & Armstrong—Spencer & Williams—Harry Kahne—Moore & Jayne—Grace Huff—Four of Us.

VAUDEVILLE BILLS

For Next Week

ROCHESTER

Temple—Fantino Sisters & Co.—Weaver & Weaver—Bert Baker & Co.—Clinton & Rooney—Ernest Ball—Musical Parshleys—Lagane Sisters—Corradini's Animals.

SYRACUSE

Keith's—Glenn & Jenkins—Juliette Dika—Clayton White & Co.—Jack Benny—Bobby Randin & Co.

TOLEDO

Keith's—The Joannys—Juggling McBanns—Sharkey, Roth & Witt—Jim McWilliams—Mr. & Mrs. Jimmy Barry.

WASHINGTON

Keith's—The Creightons—Lillian Tyler—Four Mortons—Gallagher & Shean—Ford Sisters & Co.

YOUNGSTOWN

Hippodrome—Herman & Shirley—Jack La Vier—J. C. Mack & Co.—El Rey Sisters—Patricia—Imhoff, Conn & Corinne—Burt & Rosedale.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Palace—Van & Corbett—Wilbur Mack—Seven Bracks—Elinore & Williams—Wilson Aubrey—Wilfred Clark & Co.—Yvonne Gould—Williams & Wolfus—Larimore & Hudson.

Majestic—Adelaide & Hughes—Henry Santry & Band—Harry & Anna Seymour—Zuhn & Dreis—Gordon & Ford—Gibson & Connell—Chabot & Tortori—Dillon & Parker—The Gellis—Harry Johnson.

State Lake—Blossom Seelye & Band—Vincent O'Donnell—Carson & Willard—Alexandria.

DENVER

Orpheum—Whiting & Burt—Billy Arlington—Kara—Wm. Ebs—Avey & O'Neill—Michon Bros.—Maurice Diamond—Anderson & Graves.

DULUTH

Orpheum—Henry & Moore—The Sharrocks—Watts & Hawley—Sammy Lee & Lady Friends—Lyndell & Macey—Clifford Wayne Trio—Barbette.

DES MOINES

Orpheum—Adams & Griffith—Marjorie Barrack—Four Marx Bros.—Bowers, Walters & Crocker—Leo Zarrell—Perrone & Oliver—Patricia & Delroy.

EDMONTON AND CALGARY

Orpheum—Blanche Sherwood & Co.—Rodero & Marconi—Tarzan—Lillian Shaw—Clark & Bergman—Morris & Campbell—Nihla.

KANSAS CITY

Orpheum—Van Collos—Dooley & Storey—Aileen Stanley—Cansinos—Jack Rose—Pearson & Lewis—Schecht's Manikins.

Main Street—Follis Sisters—Frank Devoe—Moran & Mack—Dezo Ritter—"On Fifth Ave."—Gautier's Toy Shop—Hartley & Patterson.

LOS ANGELES

Orpheum—Vera Gordon—Kramer & Boyle—Mary Haynes—Silvia Loyal—Jack Joyce—Mitta Knappe—Lee Children.

LINCOLN

Orpheum—Pearl Regay & Band—Bob Hall—"Indoor Sports"—Clifford & Johnson—Anderson & Yvel—Ollie Young & April—Sawing a Woman in Half.

MILWAUKEE

Majestic—Eddie Leonard—Ford & Cunningham—La Bernicia—Rolls & Royce—Edith Clifford—Furman & Nash—Four Lamy Bros.

Palace—Van & Corbett—Mamon Welch—Mellon & Remm—Carinetti Bros.—Ely—Borsoni Troupe.

MEMPHIS

Orpheum—Ona Munson—Miller & Mack—Bronson & Baldwin—The Duttons—Frank Carlson.

MINNEAPOLIS

Orpheum—Juggling Nelsons—Neal Abel—Highlowbrow—Quixy Four—Dress Rehearsal—McKay & Ardine—Gautier's Bricklayers—Hanaka Japs.

Hennepin—Ward & Dooley—Fiske & Lloyd—Higgins & Braun—Wallace & Galvin—Dave Harris & Band—Gautier's Bricklayers—Ward Bros.—Frances Kennedy.

NEW ORLEANS

Orpheum—Princess Ju Quon Tai—La Bernicia & Girls—Jimmy Lucas—Libonati—Franklyn Ardell—Jennings & Howland—Jennings Bros.

OMAHA

Orpheum—Harry Conley—Swift & Kelly—Helen Keller—Mel Klee—East & West—Dance Fantasies—Margaret Ford.

OAKLAND

Orpheum—Santos & Hayes Revue—J. Rosamond Johnson—Green & Parker—Moody & Duncan—Ed E. Ford—Lohse & Sterling—Margaret Taylor.

PORTLAND

Orpheum—Sam Mann & Co.—Lyons & Yosko—Moss & Frye—Jordan Girls—Ed Janis Revue—Josefson's Icelanders—Sophie Kassimir.

SALT LAKE CITY

Orpheum—Corinne Tilton Revue—Joe Bennett—Toney & Norman—Robbie Gordone—The Rios—Mrs. Gene Hughes—Ed Morton.

ST. PAUL

Orpheum—Francis X. Bushman—Carlton & Balow—Toney Grey—Pallenberg's Bears—Millard & Marlin—Bennett Sisters—York & King.

SACRAMENTO AND FRESNO

Orpheum—Kitty Doner & Co.—Brown & O'Donnell—Mattylee & Lipard—Stone & Hayes—Calletti's Monks—Ben Beyer—Marshall Montgomery.

ST. LOUIS

Orpheum—Irene Bordon—Harry Fox—Rofe's Musical Revue—Sarah Padden—Riggs & Witche—Flanagan & Morrison—The Rectors—Handers & Mills.

Rialto—Van Hoven—Scanlan, Deno & Scanlan—Buckridge & Casey—Frawley & Louise—Alf. Ripon—Valentine & Bell—Monroe Bros.

SIOUX CITY

Orpheum—Mack & Stanton—Sawing a Woman—Wood & Hyde—Bob La Salle—Nathane Bros.—Cook & Vernon. (Second Half)—Roberts & Clark—Lang & Vernon—Innis Bros.—Sawyer & Eddie.

SAN FRANCISCO

Orpheum—Howard & Clark—Margaret Taylor—Al & Fannie Stedman—Frank & Milt Britton—Tim & Kitty O'Meara—Jack Kennedy & Co.—Claude Golden—Dugan & Raymond—May Wirth & Co.

SEATTLE

Orpheum—Eddie Foy—Harry Holman—Rockwell & Fox—Raymond & Schram—Lucas & Inez—Demarest & Collette—Worden Bros.

VANCOUVER

Orpheum—Sallie Fisher & Co.—De Haven & Nee—Kellam & O'Dare—Frank Farron—Muldoon, Franklin & Rose—Fred Lindsay.

WINNIPEG

Orpheum—Cliff Nazarro—Nat Nazarro—Eddie Buzzell—Lydia Barry—Lane & Hendricks—Fink's Mules—Beatrice Sweeney.

F. F. PROCTOR

Week of Dec. 12, 1921

NEW YORK CITY

Fifth Avenue (First Half)—Wm. Halen—Williams & Taylor—Ed. Esmonde Co.—Ray Raymond Co.—Cummins & White—Raymond & Wilbur—Burns & Lynn. (Second Half)—Fid Gordon—Wells, Virginia & West—Jed's Vacation—Redford & Winchester—Murray Kissen Co.—Howard & Sedler—L. & J. Kaufman—Richard Carle Co.

125th Street (First Half)—Otto, Boz & Otto—Fid Gordon—Walmesley & Keating—Wells, Virginia & West—Jas. Bradbury & Co. (Second Half)—Lillian Steel Co.—Coffman & Carroll—Rice & Elmer—Bessie Clifford.

58th Street (First Half)—Babecek & Dolly—Dancing McDonalds—Williams & Lushb—Cath. Cameron—Jeannet & Norman—Conroy & Yates. (Second Half)—Fielding & Boone—Lawrence Bros.—Adler & Dunbar—Four Pearls—Santiago Trio—Joe Roberts.

23rd Street (First Half)—Moretti & Harry—Bessie Clifford—Black & O'Donnell—Ryan, Weber & Ryan—Frank Mullane. (Second Half)—A. O. Duncan—Cook, Mortimer & H. Sabbott & Brooks—Mortor Troupe Co.—Cooper & Ricardo—Two Ladells.

ALBANY

(First Half)—Gordon & Kenny—Rappi—Valentine Vox—Crane, May & Crane—McCoy & Walton—Blackstone & Co. (Second Half)—Dancing Roots—Paganna—Henry B. Toomer Co.—Elm City Four—Bert Fitzgibbons—Malia Bart Co.

ELIZABETH

(First Half)—Arthur Hill Co.—Geo. P. Wilson—Baroness DeHullub—Mme. Ellis—Stan Stanley Co.—Cansino Bros. (Second Half)—Bell & Gliss—Gail Gray—Paul Burns Co.—Mme. Ellis—Dotson—Hayataka Bros.

MT. VERNON

(First Half)—Dave Roth—The Faynes—Two Little Pals—Lord & Fuller—Lynn & Smythe—Richard Carle Co. (Second Half)—Chic Sale—Hunting & Francis—Williams & Taylor—Honor Thy Children—Jean & Valjean.

NEWARK

(First Half)—Musical Hunters—Cooper & Ricardo—Modern Cocktail—Harry Delf—Owen McGivney—L. & J. Kaufman—The Storm—Walt, Hoyt & T. Goreon. (Second Half)—Wm. Hallen—Lloyd & Christie—Jack McGowan—Beeman & Grace.

SCHENECTADY

(First Half)—Archie & G. Falla—Green & Burnett—Rice & Werner—Lover & Haskell—Haveman's Animals. (Second Half)—John & Nellie Olms—Anna Francis—Josie Flynn & Co.—Harry Breen—Paul & W. Levar.

TROY

(First Half)—Dancing Roots—Paganna—Porter J. White Co.—Elm City Four—Bert Fitzgibbons—The Erettos. (Second Half)—Gordon & Kenny—Rappi—Valentine Vox—Crane, May & Crane—McCoy & Walton—Blackstone & Co.

YONKERS

(First Half)—Barry & Layton—Lawrence Bros. Co.—Adler & Dunbar—Dawson Sisters—20th Century Revue—Joe Roberts. (Second Half)—Dancing McDonalds—Kennedy & Berle—Ormsbee & Renig—Lord & Fuller—Fred Elliott.

B. F. KEITH VAUD.

Week of Dec. 12, 1921

NEW YORK CITY

Harlem Opera House (First Half)—Donovan & Lee—Two Ladellas—Ben Moeroff—International Revue—Sunshine Girls. (Second Half)—Janet Sisters—Two Little Pals—Geo. P. Wilson—Chas. Ahearn Trio—Theo & Dandies.

ALBANY

(First Half)—Ernie & Ernie—Janis & Chaplow—Conlin & Glass—Thornton & Crawford—Weber & Ridour—Chong & Moey—Wm. & M. Rogers. (Second Half)—Evelyn May Co.—Sully & Kennedy—Steed's Septet.

ALTOONA

(First Half)—Hodges. (Second Half)—Hodges.

AMSTERDAM

(First Half)—John & Nellie Olms—Niz Three—Henry B. Toomer Co.—Jones & Jones—Malia Bart Co. (Second Half)—Will Morris—Pollard Sisters—Brierre & King—Loney Haskell—Haveman's Animals.

BANGOR

(First Half)—The Halking—Bertie & Armond—Maxon & Morris—Shields & Kane—Murphy & Lang—Pat Julia Levolo. (Second Half)—Nestor & Vincent—Hightower & Jones—Faden Trio—Hickey & Hart—Geo. Stanley Co.—Rose Clare—Seven Brown Girls.

BINGHAMTON

(First Half)—Jenn & White—Frazier & Bunce—A Polished Romance—Barrett & Cuneen—Platt & Dorsey Girls—Morgan & Binder—Three Kuddels. (Second Half)—The Nello—Nevins & Guhl—Three Falcons—Marino & Verga—Morley & Mack—New Producer.

BROWNSVILLE

(First Half)—Hamilton & Bradbury—Reban & Mack—Wilson & Kelly—Miss Cupid.

BOSTON

Scolley Square (First Half)—Ecko & Kyao—Arthur & M. Havel—Johnny Elliott Girls—Four of Us. (Second Half)—Ecko & Kyao—Arthur & Morton Havel—Johnny Elliott Girls—Four of Us—Brownhills Hickville Follie. Boston Theatre—Tuck & Clare—Hobdon & Beatrice—North & Holliday—Geo. Moore Co.—Wm. Weston Co.

BROCKTON

(First Half)—Foxworth & Francis—Laurie Ordway—McClellan & Carson—Kirksmith Sisters. (Second Half)—Frozin Grey & Old Rose—Smith & Neiman—Anita Diaz Monks.

CAMBRIDGE

(First Half)—Cook & Sylvia—Gordon Gates—Charles Kenting Co. Trovato—Karol Bros. (Second Half)—Wardell & Lacosta—Barnes & Worley—Geo. Dury Hart Co.—Laura Ordway—Six American Belfords.

CLARKESBURG

(First Half)—Reckless & Arley—Marie Sparrow—Gildea & Jafola—Pershing. (Second Half)—Shelvey Boys—Vera Gale—Graves & Demons—Oversen Revue.

CANTON

Archie, Onri & Dolly—Brown & Barrows—Sandy Shaw—Princeton Five—Jada Trio—Shireen.

CHESTER

(First Half)—Devoe & Statzer—Bert Leighton—Laurie & Prince—Eva Fay. (Second Half)—Dick Hoyle—Paynton & Ward—Kelso & Lee—Eva Fay.

EASTON

(First Half)—Chong & Moey—Wm. & Mary Roberts—Evelyn May Co.—Sully & Kennedy—Steed's Septet. (Second Half)—Ernie & Ernie—Janis & Chaplow—Conlin & Glass—Thornton & Crawford—Weber & Ridour.

ELMIRA

(First Half)—The Nello—Marino & Verga—On the Aisle—Nevins & Guhl—New Producer. (Second Half)—Norton & Noble—Platt & Dorsey Girls—Stewart & Mercer—Morgan & Binder—Sawing a Woman.

FALL RIVER

(First Half)—Wardells & Lacosta—Helen Moretti—Fields & Fink—Frank Stafford Co.—Cook & Sylvia. (Second Half)—Archer & Belford—Combe & Nevins—Four Readings.

GREENFIELD

Gertie DeMitt—Polard Sisters—Dobbs & Waking—Co. Jack George—Marie Hart Co.

PITTSFIELD

Wm. Sisto—Sullivan & Meyers—Vernon—McRae & Clegg.

GLOVERSVILLE

O'Connor & McCormack—Frazier & Bunce—Rice & Werner—Barrett & Cuneen—Four Erettos.

GREENSBURG

(First Half)—Norton & Wilson—Miss Cupid—Belan & Mack Sully, Rogers & S. (Second Half)—Pershing—Marie Sparrow—Lew & Paul Murdock.

HALIFAX

Harry Loydon—Al & Ray Lorella—Allen & Cantor—Marie & Diamond.

HAVERHILL

(First Half)—Paul & Pauline—Lyle & Virginia—Grey & Old Rose—Anita Diaz Monks. (Second Half)—Mack & Lane—Foxworth & Francis—Harry Haydeb Co.—Alf. H. Wilson—Koroll Bros.

HAZELTON

(First Half)—Wright & Gayman—Kay Neilan—Redman & Wells—Eugene & Finney. (Second Half)—Moll Bros.—Morris & Seven Townes—Jarow—Francis Bell Boys.

HARRISBURG

(First Half)—Hayataka Bros.—Knowles & White—Norton & Melnotte—Bobby Randall—Dance Originalities. (Second Half)—Conn & Albert—Montague Love.

HOLYOKE

(First Half)—Mabel McKee Clegg—Fraude—George Drury Hart—Finley & Hill—Frank Dobso. (Second Half)—Fred Gray Co.—Jack Goldie—Mabel Berra Co.

ITHACA

Jenn & White—Myrtle Boland—A Polished Romance—Four Brown Girls—Three Kuddels.

JOHNSON CITY

Mack & Brantley—Flo & Oll

AMERICAN SHOWS FOR PLAZA

Commencing with the week of Jan. 9, the American Circuit shows will play the Plaza, Springfield, the last three days of the week instead of a full week.

The "Little Bo Peep" show will be the first to play under the new arrangement.

INCREASE BIG CAST

Vivian Lawrence, Margie Pennette and Bert Lester opened at the National Winter Garden on Monday. These people are added to the big cast at this place and will not replace anyone.

FREEMAN & LEWIS OPEN

Freeman and Lewis opened with the "Maids of America" last Saturday night in Rochester, replacing a dancing team that had been with the show all season.

JACK FAY CLOSING

ALBANY, N. Y., Dec. 12.—Jack Fay, agent of J. Herbert Mack's "Maids of America," will close with that show Saturday night. He is working this week at the Empire this city.

"FRENCH FROLICS" FOR PEOPLES'

E. Thomas Beatty's "French Frolics" will play the Peoples' the week after next, instead of laying off. "Peek-A-Boo" and the Al Reeves Show will follow the next two weeks.

CECIL McCANN CLOSING

Cecil McCann, will close with the "Hello 1922" at the Majestic, Jersey City, this week. Blanche Barnett will take her place.

CHANGES IN "TING-A-LING" CAST

BOSTON, Mass., Dec. 12.—I. B. Hamp, Al Golden and Shirley Mallette will close with Chas. Franklyn's "Ting-A-Ling" next week in Fall River.

The new people engaged will open at the Gayety, Brooklyn. Joe Donovan, a Hebrew comedian, has been signed and the others will be engaged this week.

WILLIAMSON RECUPERATING

Bud Williamson has been discharged from the Bellevue Hospital and is now at his home in New York. It is expected that he will be ready for work in a few days.

HELEN BURKS WITH "SCANDALS"

Helen Burks is the new ingenue with Irons & Clamage's "Town Scandals." She opened Saturday night at Miner's Bronx.

JAFFE TO QUIT SHOW BUSINESS

George Jaffe, owner of the Academy, Pittsburgh, and "Chick Chick" Company on the American Circuit, also partner of Arthur Pearson's with shows on the Columbia Circuit, was in New York Monday, for the purpose of disposing of his theatrical interests.

Jaffe says he is all "washed up" in show business and is going to devote his time in the future, to his hotel business.

FIGHT PICTURES IN REEVES SHOW

The Dempsey-Carpentier Fight Pictures are an added attraction with Al Reeves Show at the Hyperion, New Haven.

Wahl and Francis are playing the local Loew houses and are meeting with success.

CHARLIE TAYE

SINGING AND DANCING HEBREW COMEDIAN

LITTLE BO-PEEP

Chas. V. Markert

STRAIGHT MAN WITH BERNSTEIN AND GALLAGHER'S LITTLE BO-PEEP

FLO CARTER

DANCING INGENUE.

DOING TOE DANCE SPECIALTY WITH WHIRL OF MIRTH

MATTIE DELECE

SHAPELY PRIMA DONNA

NEVER HAPPIER

WITH PUSS PUSS

Norman Hanley

COMEDIAN

TOWN SCANDALS

VI KELLY

INGENUE

SWEET SWEETIE GIRLS

MARKS BROTHERS

LEW AND BERT

Singing and Dancing Specialty and Working Through Show. Little Bit of Everything with Puss Puss.

IRVING KARO

YIDDISH TENOR, WITH HURLY BURLY.

THANKS TO JOE WILTON

VIOLA SPAETH BOHLEN

TOE DANCING SOUBRETTE.

SECOND SEASON WITH PUSS PUSS

ANITA STONEINGENUE
PRIMA
DONNAJIMMY
COOPER'S
BEAUTY REVUE**GRAYCE ROBERTSON**

PRIMA DONNA

THE GIRL WITH
THE ACCORDION
WITH LENA DALEY
AND
HER KANDY KIDS**ALEX SAUNDERS**

DOING HEBREW WITH LENA DALEY AND HER KANDY KIDS

GEORGE HAMILTON

SINGING JUVENILE

TING-A-LING

BETTY DELMONTE

INGENUE

JIMMY COOPER'S BEAUTY REVUE

JOHNNY BAKER

Singing, Dancing and Acrobatic Juvenile with Kelly and Kahn's "Cabaret Girls"

LEW RICE

DOING ECCENTRIC DANCING SPECIALTY

PAS SING
REVIEW"
SEE MY 1 STRING FIDDLE**JACKIE EDISON**

Most Reputable Theatrical Reading House in the Vicinity of the Star Theatre, Brooklyn
At 57 Willoughby Street, opposite Stage Entrance. Write or phone Triangle 4361 for reservations.
All improvements. Your comfort is my comfort.

**SOUBRETTES and INGENUES
WANTED**

MUST BE OF CLASS AND QUALITY. ONLY THE VERY BEST NEED APPLY. HIGHEST SALARIES PAID FOR SEASON'S WORK.

ALSO CHORUS GIRLS WANTED—SALARY \$25.00 WEEKLY—SIX DAYS' WORK—NO SUNDAYS—NO MORNING REHEARSALS.

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Direction—IKE WEBER

ELEANOR MACK

PRIMA DONNA

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JIMMY RAYMOND

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SOUBRETTE

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FRED HARPERDOING COMEDY
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"BEAUTY REVUE"**NETTIE KNISE**

INGENUE—WHISTLING GIRL

SOCIAL FOLLIES—DIRECTION: IKE WEBER

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STRAIGHT MAN AND SOUBRETTE WITH SWEET SWEETIE GIRLS

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PRIMA DONNA

AL. REEVES BEAUTY SHOW

MURRAY BERNARD

STRAIGHT MAN OF CLASS

GREENWICH VILLAGE REVUE

Mlle. RHEA & CO.

Theatre—City.
Style—Dancing and musical.
Time—Twenty minutes.
Setting—Special.

Probably one of the most unusual and beautiful dance and musical offerings from a critic's viewpoint, that has been seen this season.

The settings, which were draperies and hangings, were simple, but showed style and class to an artistic degree. Mlle. Rhea, bedecked in simple and unaffected dresses, did most of the dancing, but split her act with her violinist, who doubled on the piano, and her singer who performed on the saxophone, and the traps, besides giving several beautiful renditions of ballads, in his own style. He made a neat and tidy appearance in a well-fitting Tuxedo, and held himself well throughout the entire performance.

The boy, who played the violin and piano, was dressed as an inhabitant of the Latin Quarter, and did suitable work on his instruments, he and the trap drummer accompanying Mlle. Rhea on her closing dance.

Mlle. Rhea had all the stage presence and the showmanship necessary, and demonstrated her ability as an artiste of terpsichore to the delight of the audience. She did several dances, among them to be found the Russian, the ballet, and lastly, the jazz and Valentine dance. The act found favor with those in front, and got away well to five bows.

The lighting of the set was good, and all the participants acted as though they were performing for a concert, instead of a vaudeville audience. Good for a spot on the big time. D. S. B.

HAIG AND LAVERE

Theatre—Regent.
Style—Music, Talking and Singing.
Time—Nine Minutes.
Setting—Street in "One."

Haig & LaVere dressed in street clothes enter to a song and then go into a gag about a bodiless taxicab. These two boys have been seen around New York in various acts for some years but their present one is by far their best offering though even it has a few spots that could be strengthened up a bit.

The opening gag about somebody being on the cab when the cab has no body on it brought a few laughs but was too long and drawn out to be effective. The value of this gag would be increased by cutting it one half. At the finish of the body gag LaVere leaves the stage to Haig. Haig with his whistling specialty keeps them interested until LaVere's return with an accordion.

Then we get another long gag about the names of various tobaccos and cigarettes and how using the names in the right rotation they tell a story. This like the opener is too long. As a finale they ask the audience to whistle a popular number with them. This is an appeal to the gallery that puts them over for a big finish. This is a big small time act or a fair big timer.—E. H.

NEW ACTS**BERGMAN, McKENNA AND NICOLAY**

Theatre—Jefferson.
Style—Singing, dancing and piano.
Time—Fourteen minutes.
Setting—Special in one.

The act opens with an introductory song by the man, during which the two young ladies in the act are introduced.

One of the girls then goes to the piano and the other does a double number with the man, which might be changed as the number is rather old and has been done too much. This is followed by a song by the pianist with the other girl picking up the chorus from the wings and the two finish it with harmony.

A single acrobatic dance by the man showed him to be a very good dancer and at the finish of it he stopped the act.

After this number the special drop is taken away and a very classy Chinese drop is shown in front of which the two girls do a Chinese number with a cute little dance, which scored. A special "Sally" song based on the show of the same name follows and the trio close with a neat soft-shoe dance.

This is a good act, but is a little crude at present. With a little work it can be whipped into an offering that could play the better houses. The three people have ability but seemed to be feeling their way. S. H. M.

COFFMAN AND CARROL

Theatre—Harlem Opera House.
Style—Comedy skit.
Time—Fifteen minutes.
Setting—In "one."

A man and woman team, in blackface guise, with Coffman as the comedian and Miss Carrol the straight. Coffman, togged in a red coat and white trousers, as a porter, is seen in front of a railroad station, which is shown on a special drop with the name of the town across the drop in big letters, "Weecussem." Enters Miss Carrol, wearing a gorgeous white frock, a supposedly world-wide voyager. The greater part of the act is taken up with a rapid fire dialogue which is replete with a good assortment of gags and which go over in good style. The comedian's cynical giggle in the course of his conversation is rather amusing and good for many laughs. Their dialogue is brought to a close when Miss Carrol offers a semi-operative selection in a pleasing contralto voice which drew a big hand. Coffman's well executed performance of a modern tap dance brought the turn to a successful close. In the course of their bows Coffman removed his wig and revealed that he was a black face impersonator to those who had any doubts. J. F. H.

GRAY AND DERICKSON

Theatre—23rd Street.
Style—Singing.
Time—Eleven minutes.
Setting—"One."

In this act we have a case of two people that deliver a song with a personality that speaks production, but their present material is so far out of date and so misplaced that they are lost and their ability smothered with a lot of meaningless cute sayings.

It is a man and a woman assisted by a male piano player. It opens with the girl singing a number, and the man interrupting. He has been sending her mash notes, and has finally buckled up his courage to the extent that he has followed her to the stage where he interferes with her act. They sing several songs, his principal forte being Irish numbers, then they go into a little routine of dance. The girl has an unusually good lyric soprano voice, and delivers her end of the act with a finish. The boy does not seem at home with his lines, which in themselves should be changed.

With the right kind of material, this couple have the makings of a first class offering. The pianist they don't need, as the work is of the standard that an accompanist is not needed to put over. E. H.

OLIVER AND NERRIT

Theatre—23rd Street.
Style—Comedy.
Time—Fourteen minutes.
Setting—In "one."

This is a two man skit with one of them as light comedian, and when the act is finished you conclude that they have got everything out of it that was possible in the way of applause. It opens with firing offstage, and a comedy entrance with the comedian sliding in followed by the "straight" man. The opening line by the comedian, "Will you please cut it out," is carried through the act with good results. The straight sings the customary ballad, and is interrupted by the comedian who has taken a seat in the box.

Following the box incident they go into more gags and a "double" song with a laugh hokum finish. This act could fill a comedy spot on the better small time and with a little polish might be made into bigtime possibilities. E. H.

SHERLOCK SISTERS & CLINTON

Theatre—58th Street.
Style—Singing and dancing.
Time—Fourteen minutes.
Setting—Special.

This act opens with an Oriental costumed number done by the three which

gives the act a very good start. Their harmony is good, personalities pleasing and everything in their favor. Following the Oriental number the two girls return for a "Mammy" number that they put over in harmony but spoil with a patter.

The man then does a comedy clowning number that he follows with a dance routine. This number went over in a fair fashion. As a finish the three do a song and dance number that puts the act over for a hand. With a strong bill to bolster it up this act should go over on the bigger time in a "two" or "three" spot. E. H.

DORIS HUMPHREY'S DANCERS

Theatre—Audubon.
Style—Dancing
Time—Fifteen minutes.
Setting—Special.

This act, which closed the bill, was strong in that spot. There are six dancers, with Miss Humphrey, the conductor, in the orchestra pit. The first offering was a flower dance, which was performed in a beautifully inclosed transparent drape by the entire company, followed by a series of aesthetic dances, introduced by one girl and who was joined by the troupe. Their last offering, an Indian war dance, was introduced by one of the girls dressed in red displaying a bow and arrow, the remaining girls joining in the dance with cymbals.

Although there is nothing spectacular about Miss. Humphrey's offering, the easy going, graceful dances that her company performed were as interesting to the audience as are the modern "jazz" dances of today. J. F. H.

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WATSON'S
BIG
SHOWPRIMA
DONNA
AND DOING
NICELY
THANK YOU**RUTH OSBORNE**WITH
JIMMY
COOPER'S
BEAUTY
REVIEWSINGING
BLUES**MARCIA COMPTON**WITH
FRANK FINNEY'S
REVUESOUBRETTE
JIMMY
COOPER'S
REVUE**BETTY BURROUGHS**MY FIRST
SEASON
AND
MAKING
GOOD**BOBETTA HALL**INGENUE
PASSING
REVUE
FIRST TIME
IN BURLESQUEJEAN BEDINI'S
INGENUE**"PIERRETTE"**"PEEK-A-BOO"
SEASON 1921-22WITH
L. H. HERK'S
"JINGLE
JINGLE"

BILLY

PURCELLA and RAMSAY

EYILEEN

Direction
IKE
WEBERPrincipal
Comedian**CHAS. GOLDIE and GOULD HELEN**

Soubrette

WITH JOE WILTON'S HURLY BURLY

DANCING
SOUBRETTE**BABE MULLEN**JEAN
BEDINI'S
PEEK-A-BOOIt's the
ThoughtPatay
with
"Chick
Chick"**WILLIE MACK**If things don't go to suit you
And the world seems upside down,
Don't waste your time in fretting,
Just smile away your frown.BUMMING
WITH
BILLY VAIL'S
SWEET SWEETIE
GIRLS

BOBBY

WILSONE
M
ADANCING
INGENUE
SOUBRETTEDANCING AND
SINGING
INGENUE**FLORENCE DE VERE**ABE
REYNOLDS
REVUEPopular
Ingenue
WITH**MYRTLE ANDREWS**JOE
OPPENHEIMER'S
MISS
NEW
YORK, JR.THE
DRUNKEN
BUM
TRAMPING
ALONG**MAC (RED) CARTER**WITH
MISS NEW
YORK, JR.
EMPIRE, HOBOKEN
THIS WEEKSINGING AND
DANCING
STRAIGHT MAN
NEW TO
BURLESQUE**HENRY J. COYLE**WITH
MISS
NEW
YORK
JR.Principal
Comedian
Just in from
the Coast. First
Time in 7 Years.**ERT (SLIVERS) HUNT and ISEN LILLIAN**WITH
WHIRL
OF
MIRTH
COMPANYA NEW
SOUBRETTE**BABE ALMOND**WITH
IRONS
AND
CLAMAGE
TOWN SCANDALS**GAMBLING AT MONTE CARLO**

SEASON 1921-1922

W H O ?

LEW MARSHALL

VAUDEVILLE BILLS

(Continued from page 21)

JERSEY CITY

(First Half)—A. O. Duncan—Perez & Marguerite—Two Little Pals—McLoughlin & Evans—Honor Thy Children—Howard & Sadler—Pepomint Revue—Lillian Steele Co. (Second Half)—Dave Roth—Arth. Hill Co.—Walmsley & Keating—Modern Cocktail.

LEWISTON

(First Half)—Nestor & Vincent—Hightower & Jones—Faden Trio—Rose Clare—Geo. Stanley Sisters. (Second Half)—The Halkings—Mayon & Morris—Maud Allen—Lyle & Virginia—Pat Julia Levolo.

LYNN

(First Half)—Haras & Wills—Stan Stanley—Harry Hayden Co.—Exposition Four. (Second Half)—Paul & Pauline—Telephone Tangle—Gordon & Gates—Beth Berl.

LAWRENCE

(First Half)—Cortez Sisters—Alf. Grant—Hickey & Hart—Schwartz & Clifford—Lamerign & Bedford. (Second Half)—Paul Levan & Miller—Shields & Kane—Arthur Astill Co.—Howard & Lewis—Samaroff & Sonla.

LANCASTER

(First Half)—Dick Boyle—Fred Roland Co.—Stars & Records. (Second Half)—The Sheldons—Helen Davis—Fisher & Gilmore—Peaches.

MANCHESTER

(First Half)—Will J. Ward—Arthur Astill—Smith & Newman—Berlo Girls. (Second Half)—Carter Sisters—Alf. Grant—Chas. Keating Co.—Gerlo Girls.

MIDDLETOWN

Cliff Jordan—Davis & Bradna—Mardo & Rome—Roma Duo.

MORRISTOWN

(First Half)—Cooper & Simon—Miller & Anthony—Robert & Robert—Not Yet, Marie. (Second Half)—Donovan & Lee—Stevens & Brunelle—Wilson Bros.—Cansino Bros., Wilkins.

MCKEESPORT

Selbini & Royer—Keller & Waters—Wanda Ludlow & Co.—Jack Marley—Lamb's Manikins.

NEW BEDFORD

Bert Hazel Skatelle—Shapiro & Jordan—Princeton & Watson—Grace & McBride—Will Stanton Co.—Anthony & Arnold—U. S. Jazz Band.

NORWICH

(First Half)—Ruby Children—Wm. Sisto—Frank & T. Burns—Monarch Comedy Four. (Second Half)—Col. Jack George—Ray Hughes & Co.

NEW LONDON

LeClair & Sampson—Mardo & Rome—Grey & Byron—Mabel Berra—Melody Sextette.

NEW BRITAIN

(First Half)—Davis & Bradna—Miner & Evans—Vernon—Werner Amoros Trio. (Second Half)—Frank Shields—Peggy Blanks—Frank Dobson Co.

OLEAN

Swan & Wood—Ruth Hayward—Evans & Wilson—Tommy Allen Co.

OSSINING

Noe Allen—Holly & Lee—Frank Mayne Co.—Gail Grey Co.—Monarch Comedy Four.

PHILADELPHIA, PA.

Keystone—Homer Romaine—Reed & Tucker—Jane O'Rourke & Co.—Espe & Dutton—From Earth to Moon.

Wm. Penn (First Half)—Ledy & Ledy—Kelso & Lee—Joe Towle—Jack Roof & Co. (Second Half)—Devote & Statzer—Laurie & Prince—Murray Bennett—Not Yet, Marie.

Girard Ave. (First Half)—Paynton & Ward—Fisher & Gilmore—At the Party. (Second Half)—Chas. Martin—King & Wise—Bert Leighton.

PATERSON

(First Half)—Fieldring & Boomer—Dell & Glas—Big City Three—Columbia Revue—Ladora & Beckman—Sicely Stone Co. (Second Half)—Barry & Leighton—Reeloff & Marlon—Girard's Animals—Valda Co.—Spencer & Conrad.

PITTSBURGH

(First Half)—Paul Levan & Miller—Combe & Nevins—Telephone Tangle—Barnes & Worley—Beth Berl. (Second Half)—Haras & Wills—Stan Stanley—McClelland & Carson—Trovoito—Love Show.

PITTSBURGH-JOHNSTOWN

Ziska—Boomers & Circus—Allen & Cantor—Melodious Six.

JOHNSTOWN-PITTSBURGH

Bill McCart—Vee & Tully—Dewey & Rogers—Newport, Stirk & Parker.

PASSAIC

(First Half)—Klass & Brilliant—Stevens & Brunelle—Harry Beresford Co.—Lew Cooper—Tango Shoes—Winlock Vandyke. (Second Half)—Fred & M. Dale—Frank Man Co.—Frank Mullane—International Revue.

PITTSFIELD

(First Half)—Frank Mansfield—Pokro Sisters—Dobbs & Waking—Col. Jack George—Marie Hart Co. (Second Half)—Wm. Sisto—Sullivan & Myers—Vernon—McNae & Clegg.

PITTSBURGH

Barnett & Whiting—Leighton & Duvall—Earle & Sunshine—Oh, You Butler—Marie & Marlow—Dorothy Doyle—Studies D'Art—Rice & Lane.

QUEBEC

Will & Harold Brown—Adolphus Co.—Murphy & Lachmar—Hanvey & Francis—Jerome Mann.

READING

(First Half)—Hoffman & Hughes—Willie Smith—Carnival of Venice—Rowland & Meehan—Potter & Hartwell. (Second Half)—Sankers & Silvers—Will & Hill—Kitty Francis Co.—Tom Kelly—Teechow's Cats.

SHENANDOAH

(First Half)—Moll Bros.—Morris & Townes—Jarow—Frances Bell & Boys. (Second Half)—Wright & Gayman—Kay & Nellian—Redmond & Wells—Eugene & Finney.

STAMFORD

(First Half)—Wallen & LaFavor—Peggy Brooks—Winlock & Vandyke. (Second Half)—Coll Children—Diamond & Brennan—Arnold & Florence.

SHAMOKIN

(First Half)—Swan & Wood—Norton & Noble—Stewart & Mercer—Four Brown Girls—Sawing a Woman. (Second Half)—B. McKee & Claire Girls—At the Party.

SO. NORWALK

Wise & Wiser—Monarch Comedy Four—Miller & Anthony—Tango Shoes—Werner Amoros Trio.

SYRACUSE

(First Half)—Will Morris—Anna Francis—Paul & W. Levar—Flo & Ollie Walters—Rucker & Winifred—Josie Flynn Co. (Second Half)—J. White Co.—Fabor & McGowan—Jones & Jones—Archie & Gerlie Falls—Conroy & Howard—Porter—Andrieff Trio.

STEVENSVILLE

Iman & Lyons—Wolford & Burgard—Jack McGowan—Walter Manthey Co.

TORONTO

Strand Trio—Four Entertainers—Eary & Eary—El Rey Sisters—Arabian Nightmare.

UTICA

(First Half)—Two Ladellas—Silver Dural Co.—Harry Breen—Faber & McCowan—Andrieff Trio. (Second Half)—Harry DeCos—Rucker & Winifred—Sig. Friscoe.

WILMINGTON

(First Half)—Joe Armstrong—Peaches—Valda Co.—Copes & Hutton—Chas. & Jean Lewis—Royal's Elephants. (Second Half)—Jessie Miller—Jas. M. Regan Co.—Burke, Walsh & Nana.

WHEELING

(First Half)—Shelvey Boys—Vera Gale—Graves & Demonde—Lew & Paul Murdock—Oversea Revue. (Second Half)—Cornell, Leona & Zippy—Norton & Wilson—Gildea & Jafola—Reckless & Arley.

WASHINGTON

(First Half)—Hamilton & Bradbury—Jack McGowan—Polly Pearls. (Second Half)—Perry Sisters—Jerome & Albright—Sully, Rogers & Sully.

YORK

(First Half)—Sanker & Silvers—Wild & Hills—Kittie Francis Co.—Tom Kelly—Teechow's Cats. (Second Half)—Hoffman & Hughes—Willie Smith—Carnival of Venice—Rowland & Meehan—Potter & Hartwell.

POLI CIRCUIT

BRIDGEPORT

Plaza (First Half)—Osaki & Taki—Tom & D. Ward—Barton & Spurling—Phil Adams. (Second Half)—Clay & Robinson—Francis & Clendon—Murphy & Hewitt—Spirit of Youth. Poli's Picture.

HARTFORD

Palace (First Half)—Kane & Grant—Thornton, Flynn Co.—Olive & Nerret—Sawing a Woman in Two. (Second Half)—Sophie Tucker—Bowman Bros.—Fern, Bigelow & King. Capitol—Picture.

NEW HAVEN

Bijou (First Half)—Clay & Robinson—The Spirit of Youth—Murphy & Hewitt. (Second Half)—Geo. & R. Perry—Tom, D. War—Cecilia Weston Co.—Phil Adams Co.

Palace (First Half)—Sherwin & Kelly—Melofuns—Shella Terry Co.—Bowman Bros. (Second Half)—Osaki & Taki—Thornton & Flynn—Frankie Heath—Sawing a Woman in Two.

SCRANTON

Poli's (First Half)—Laypo & Benjamin—Story & Clark—Chic Supreme—Polly Moran—Erford's Egyptian Oddities. (Second Half)—Larime & Hudson—Primrose Trio—Cecil Spooner Co.—Burke & Durkin.

SPRINGFIELD

Palace (First Half)—Nakaje Japs—Dixie Hamilton—Jane of France—Cecilia Weston Co.—Spirit of Mardi Gras. (Second Half)—Five Musical McLarens—Shela & Terru—Melofuns—Frank Stafford Co.

WATERBURY

Poli's (First Half)—Claire & Atwood—Patric & Sullivan—Derea & Orme. (Second Half)—Markee & Gay—H. Kahne—Exposition Juv. 4.

WILKES-BARRE

Poli's (First Half)—Larime & Hudson—Primrose Trio—Cecil Spooner—Burke & Durkin—Roland Travers. (Second Half)—Laypo & Benjamin—Story & Clark—Chic Supreme—Polly Moran—Erford's Egsy.

WORCESTER

Poli's (First Half)—Geo. & Ray Perry—Francis X. Conlon Co.—Frankie Heath—Frank Dobson Co. (Second Half)—Nakea Japs—Dixie Hamilton—Janet of France—Spirit of Mardi Gras. Plaza (First Half)—Five Musical MacLaren. (Second Half)—Claire & Atwood—Lew Cooper—Francis & Donegan.

W. V. M. A.

CHICAGO

Lincoln (First Half)—Burke & Rush—The New Leader—Rosa King Trio. (Second Half)—Ottile Corday & Co.—Cliff Clark—Sampson & Douglas—Tom Brown's Musical Revue.

American (First Half)—Dorothy Morris & Co.—Hal Johnson & Co.—Jas. "Fat" Thompson & Co. (Second Half)—Bert Stoddard—Billy Miller & Co.—Marston & Manley—Kavanaugh & Everett Revue.

Kedzie (First Half)—Fred Hagan & Co.—Flanerty & Stoning—Fox & Conrad—Anna Eva Fay—Al Wohlman. (Second Half)—Ford & Price—Cleveland & Dowry—Follette Pearl & Wicks—Anna Eva Fay—Kluter & Rainey.

Empress (First Half)—De Ono Bros.—Tyler & St. Clair—Billy Miller & Co.—J. C. Nugent—The Camerons. (Second Half)—Willie Karve & Co.—Agnes Kayne—Hal Johnson & Co.—Keno, Keyes & Melrose—Willie Hale & Bro.

Harper (Second Half)—Flanders & Butler—Chas. F. Semon—Yip Yaphankers.

ATCHISON, KAN.

Orpheum—Gordon & Delmar—Patches—Frank & Gerlie Fay—Thomas Trio.

ALTON

Hippodrome (First Half)—Jo Jo Harrison—Cliff Bailey Duo. (Second Half)—Austin & Delaney—Pompeii Five.

BARTLESVILLE, OKLA.

Odeon (Second Half)—Nippon Duo.

BLOOMINGTON

Majestic (First Half)—Peake's Blockheads—Marionne & Boys. (Second Half)—Arthur David—Austin & Delaney—Lola Scania Co.

DAVENPORT

Columbia (First Half)—Rosa & Foss—Howard & Fields—Adler & Rosa—Shriner & Fitzsimmons—Weston's Models D'Art. (Second Half)—Geo & Mae Le Fevre—Wintergarden Four—The Intruder—Carlyle Blackwell & Co.—Ben Bernie—Wills Gilbert & Co.

CHAMPAIGN

Orpheum (First Half)—Juggling Delisle—Knowles & Hurst—John T. Ray & Co.—Lewis & Rogers—Sternard's Midgets. (Second Half)—Frazier & Peck—Burke & Rush—Sternard's Midgets.

CENTRALIA

Grand (Second Half)—Nora & Sidney Kellogg—Jo Jo Harrison.

CEDAR RAPIDS, IA.

Majestic (First Half)—Palermos Canines—Kennedy & N. Burt—Kennedy & Davis—Howard & Jean Chase—Robbins Family. (Second Half)—Alfred Powell & Co.—Pinched—Felix Adler & Francis A. Ross—Howard Animal Spectacle.

DECATUR

Empress (First Half)—Two Kawanas—Howard & Ross—Cleveland & Dowry—The Story Book Revue—Keno, Keyes & Melrose. (Second Half)—Patty Reat & Bro.—Jim Fulton & Co.—The Popularity Queens—Tess Sherman & Co.

DUBUQUE

Majestic—Cliff Clark—Cotton Pickers—Knapp & Cornalla—Geo. & Mae La Fevre.

EVANSVILLE

New Grand (First Half)—Embs & Alton—Bill Robinson—Evelyn Phillips & Co. (Second Half)—Billie Gerber Revue—Coley & Jaxon.

EAST ST. LOUIS

Erber's (First Half)—Dreams—Gordon & Gordon—Summer Eve—Fiske & Lloyd—Al Gamble. (Second Half)—McMahon Sisters—Tilyou & Rogers.

ELGIN

Rialto (First Half)—Chas. Semon—Willie Hale & Brother. (Second Half)—Carlisle & La Mal—Minstrel Monarchs.

GRAND ISLAND, NEB.

Majestic—Clayton & Clayton—Holly—Helene Coline & Co.—Howard & Fields.

GALESBURG

Orpheum (First Half)—Kurt & Edith Kuehn—La France & Harris—Wilhat Troupe. (Second Half)—Alexander Melford Trio—Hamlin & Mack.

JOPLIN, MO.

Electric (First Half)—The Hennings—Warren & O'Brien.

JOLIET

Orpheum (First Half)—The Intruder—Ford & Price. (Second Half)—Mary Cagwin—Norris Novelty.

KANSAS CITY

Globe (First Half)—Noel Lester & Co.—Hanley & Howard—Lester & Moore. (Second Half)—Robert & De Mont—The Question—Zelaya.

LINCOLN, NEB.

Liberty (First Half)—Jess & Dell—Robert & De Mont—Harry Ellis—Allen's Cheyenne Minstrels. (Second Half)—Charles Ledegar—Ray & Fox—Mack & Stanton—Lulu Coates & Co.

MADISON

Orpheum (First Half)—Buddy Walker—"Flashes"—Lutes Bros. (Second Half)—Saxton & Farrell—Larry Harkins & Co.—Smiles.

NORFOLK, NEB.

Auditorium—Clayton & Clayton—Holly.

OMAHA, NEB.

Empress (First Half)—Ray & Fox—The Question—Lulu Coates & Co. (Second Half)—Palermo's Canines—Kennedy & Davies—Allen's Cheyenne Minstrels—Kenny, Mason & Scholl.

OKMULGEE, OKLA.

Orpheum—Browning & Davis—Warren & O'Brien.

PEORIA

Orpheum (First Half)—Norris Novelty—Nelson

& Madison—Nash & O'Donnell—James H. Cullen—Five Avalons. (Second Half)—Peake's Blockheads—Jean Barrios—Marionne & Boys—Russ, Ledy & Co.

OKLAHOMA CITY

Orpheum (First Half)—Roattino & Barrette—John Geiger—Eyes of Buddha.

QUINCY

Orpheum (First Half)—Alexander Melford Trio—Hamlin & Mack. (Second Half)—Kurt & Edith Kuehn—La France & Harris—Wilhat Troupe.

ROCKFORD

Palace (First Half)—Saxton & Farrell—Larry Harkins & Boys—"Smiles." (Second Half)—Buddy Walker—"Flashes"—Lutes Bros.

RACINE, WIS.

Rialto—O.K. Legel Co.—Lamy Pearson—Flashes (Sunday). (First Half)—Crescent Comedy Four—Hal Johnson & Co.—Hall & Dexter—Jack Gregory & Co. (Second Half)—Juggling Delisle—Halliday & Willette—Al Wohlman—Five Avalons.

SIoux CITY

Orpheum (First Half)—Sawyer & Eddie—Mack & Stanton—Wood & Wyde—Bob La Salle & Co.—Sawing a Woman in Half. (Second Half)—Nathane Bros.—Cook & Vernon—Roberts & Clarke—Innis Bros.—Lang & Vernon.

SOUTH BEND

Orpheum (First Half)—Kluter & Reaney—Jean Barrios—Holiday & Willette—Tom Brown's Musical Revue—Sampson & Douglas—Hally Hoo Trio. (Second Half)—Howard & Ross—Tyler & St. Clair—The New Leaders—Infeld & Noblet—Jas. "Fat" Thompson & Co.—The Four Camerons.

SPRINGFIELD

Majestic (First Half)—Frazier & Peck—Petty Reat & Bro.—"Broke"—Kavanaugh & Everett—Wanzer & Palmer. (Second Half)—Two Kawanas—Howard & Ross—J. C. Nugent—"Abraham Lincoln."

SIoux FALLS, S. D.

Orpheum (First Half)—Helene Coline & Co.—Roberts & Clark—Cook & Vernon—Kenny, Mason & Scholl. (Second Half)—Five Cranes—Fields & Harrington—Georgia Howard—Knapp & Cornalla.

ST. JOE, MO.

Electric (First Half)—Joyner & Foster—McIlhry & Hamilton. (Second Half)—Harry Ellis—Patches.

ST. LOUIS

Grand Opera—Watsika & Understudy—Hollins Sisters—Harry Watkins—Chamberlain & Earle—Melo Danse—Hill & Crest—Seven Little Sweethearts—Great Lester—La France Bros.

Columbia (First Half)—Arthur David—Austin & Delaney—Prediction—Tilyou & Rogers—Greenwich Villagers. (Second Half)—Al Gamble—Billy Doss Revue—Fiske & Lloyd—Summer Eve.

TULSA, OKLA.

Orpheum (Second Half)—Roattino & Barrette—John Geiger—Eyes of Buddha.

TERRE HAUTE

Hippodrome (First Half)—Marston & Manley—Billie Gerber Revue—Coley & Jaxon. (Second Half)—Embs & Alton—Lewis & Rogers—Bill Robinson—Evelyn Phillips & Co.

TOPEKA

Novelty (First Half)—Gordon & Delmar—Patches—Frank & Gerlie Fay—Thomas Trio. (Second Half)—Noel Lester & Co.—Hanley & Howard—Five Troubadours—Lester & Moore.

MARCUS LOEW CIRCUIT

NEW YORK CITY

State (First Half)—Van & Emerson—Claire De Vine & Co.—Hart, Wagner & Ellis—Ashley & Dorney Co.—Frank Hurst—Topics & Tunes. (Second Half)—King Bros.—Reeder & Armstrong—Sossman & Sloan—Tom McKay's Revue—Senator Murphy—Amaranth Sisters & Co.

American (First Half)—Grant & Wallace—Williams & Smith—Amoros & Obey—Taylor & Francis—Mile. Twinnette & Co.—Ector & Dena—Al & Mary Royce—Chas. Wilson & Co.—Curtin & Cavanaugh. (Second Half)—Frankie Niblo—Hudson & Jones—Tom McTae & Co.—Rose Revue—Chas. Gibbs—Cullen & Cantor—Frank Sidney & Co.

National (First Half)—Leon & Mitzl—Frankie Niblo—Long, Cotton & Co.—Reif Bros. (Second Half)—Grant & Wallace—Straight—Ash & Hyams.

MARGIE COATE IN VAUDEVILLE

Margie Coate, who closed with I. H. Herk's "Jingle Jingle," at the Majestic, Jersey City, eight weeks ago, is breaking in a new vaudeville act for the Keith Time. Harry Fitzgerald is handling the act.

FRANK KENDIG KILLED

Minneapolis, Minn., Nov. 30.—Frank Kendig, well known to burlesque people playing this city and St. Paul, was hit and killed by an automobile in St. Paul last night.

LEE JOLIET IN "JINGLE"

Lee Joliet, well known in vaudeville, will open this week at the People's, Philadelphia, with I. H. Herk's "Jingle Jingle" as ingenue. This is Miss Joliet's first appearance in burlesque; she was booked through Roehm and Richards.

HENRY COYLE CLOSING

Henry J. Coyle, straight man of "Miss New York Jr." company, will close at the Empire, Hoboken, Saturday night. George W. Brower will take his place.

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BURLESQUE ROUTES

COLUMBIA CIRCUIT

Al Reeves Beauty Show—Hyperion, New Haven, 12-17; Hurtig & Seamon's, New York, 19-24.

Abe Reynolds Revue—Hurtig & Seamon's, New York, 12-17; Orpheum, Paterson, 19-24.

A Whirl of Gayety—Casino, Brooklyn, 12-17; Empire, Newark, 19-24.

Billy Watson Show—Star, Cleveland, 12-17; Empire, Toledo, 19-24.

Big Jamboree—Olympic, Cincinnati, 12-17; Columbia, Chicago, 19-24.

Bits of Broadway—Columbia, Chicago, 12-17; Berchell, Des Moines, Iowa, 18-20.

Bon Ton Girls—Casino, Boston, 12-17; Grand, Hartford, 19-24.

Big Wonder Show—Empire, Brooklyn, 12-17; open, 19-24; Palace, Baltimore, 26-31.

Bowery Burlesquers—Casino, Philadelphia, 12-17; Miner's, Bronx, New York, 19-24.

Cuddle Up—Gayety, Detroit, 12-17; Gayety, Toronto, Ont., 19-24.

Dave Marion Show—Gayety, Montreal, Can., 12-17.

Frank Finney Revue—Empire, Toledo, O., 12-17; Lyric, Dayton, 19-24.

Flashlights of 1922—Gayety, Kansas City, 12-17; open, 19-24; Gayety, St. Louis, 26-31.

Follies of the Day—Open, 12-17; Gayety, St. Louis, 19-24.

Folly Town—Empire, Albany, 12-17; Casino, Boston, 19-24.

Greenwich Village Revue—Gayety, Washington, 12-17; Gayety, Pittsburgh, 19-24.

Garden of Follies—Columbia, New York, 12-17; Empire, Brooklyn, 19-24.

Girls de Looks—Empire, Newark, 12-17; Casino, Philadelphia, 19-24.

Golden Crooks—Lyceum, Columbus, 12-17; Star, Cleveland, 19-24.

Harvest Time—Dayton, 12-17; Olympic, Cincinnati, 19-24.

Hello 1922—Stamford, Ct., 12; Bridgeport, 13-14; Worcester, Mass., 15-17; Empire, Providence, 19-24.

Jingle-Jangle—People's, Philadelphia, 12-17; Palace, Baltimore, 19-24.

Jack Singer's Big Show—Star and Garter, Chicago, 12-17; Gayety, Detroit, 19-24.

Knick Knocks—Gayety, Buffalo, 12-17; Gayety, Rochester, 19-24.

Keep Smiling—Majestic, Jersey City, N. J., 12-17; Stamford, Ct., 19.

Lew Kelly Show—Gayety, Omaha, 12-17; Gayety, Kansas City, 19-24.

Mollie Williams Show—Gayety, Rochester, 12-17; Bastable, Syracuse, 19-21; Colonial, Utica, 22-24.

Maids of America—Bastable, Syracuse, 12-14; Colonial, Utica, 15-17; Empire, Albany, 19-24.

Peek-a-Boo—Miner's, Bronx, New York, 12-17; Casino, Brooklyn, 19-24.

Rose Sydel's London Belles—Gayety, Pittsburgh, 12-17; Lyceum, Columbus, 19-24.

Step Lively Girls—Berchell, Des Moines, Iowa, 11-13; Gayety, Omaha, 19-24.

Sam Howe's New Show—Gayety, St. Louis, 12-17; Star and Garter, Chicago, 19-24.

Sporting Widows—Gayety, Boston, 12-17; Columbia, New York, 19-24.

Sugar Plum—Empire, Providence, 12-17; Gayety, Boston, 19-24.

Twinkle Toes—Palace, Baltimore, 12-17; Gayety, Washington, 19-24.

Town Scandals—Orpheum, Paterson, 12-17; Majestic, Jersey City, 19-24.

Tit-for-Tat—Grand, Hartford, Ct., 12-17; Hyperion, New Haven, Ct., 19-24.

World of Follies—Gayety, Toronto, Ont., 12-17; Gayety, Montreal, Can., 19-24.

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JAMES MADISON says

Until Dec. 31st, my personal address for exclusive material is Flatiron Building, San Francisco. After that, 1493 Broadway, N. Y.

AMERICAN CIRCUIT

Baby Bears—Open, 12-17; Empire, Cleveland, 19-24.

Bathing Beauties—Gayety, Baltimore, 12-17; Capitol, Washington, 19-24.

Beauty Revue—Academy, Buffalo, 12-17; Avenue, Detroit, 19-24.

Broadway Scandals—Gayety, Louisville, 12-17; Empress, Cincinnati, 19-24.

Chick Chick—Fifth Avenue, Brooklyn, 12-17; Bijou, Philadelphia, 19-24.

Cabaret Girls—Open, 12-17; Long Branch, 19; Asbury Park, 20; Schenectady, N. Y., 22-24.

Dixon's Big Revue—Century, Kansas City, 12-17; Open 19-24; Gayety, Minneapolis, 26-31.

French Follies—Bijou, Philadelphia, 12-17; People's, Philadelphia, 19-24.

Follies of New York—Penn Circuit, 12-17; Gayety, Baltimore, 19-24.

Grown-Up Babies—Garlick, St. Louis, 12-17; Century, Kansas City, 19-24.

Girls from Joyland—Empress, Cincinnati, 12-17; open, 19-24; Empire, Cleveland, 26-31.

Harum Scarum—Gayety, Brooklyn, 12-17; Fifth Avenue, Brooklyn, 19-24.

Hurly Burly—Van Currier, Schenectady, 15-17; Orpheum, Montreal, 19-24.

Jazz Babies—Englewood, Chicago, 12-17; Garlick, St. Louis, 19-24.

Lid Lifters—Empire, Cleveland, 12-17; Penn Circuit, 19-24.

Little Bo-Peep—Olympic, New York, 12-17; Star, Brooklyn, 19-24.

Lena Daly and Her Kandy Kids—Cohen's, Newburg, 12-14; Cohen's Poughkeepsie, 15-17; Plaza, Springfield, 19-24.

Mischief Makers—Reading, 14; Scranton, 15-17; Lyric, Newark, 19-24.

Monte Carlo Girls—Lyric, Newark, 12-17; Olympic, New York, 19-24.

Miss New York, Jr.—Empire, Hoboken, 12-17; Cohen's Newburg, N. Y., 19-21; Cohen's Poughkeepsie, 22-24.

Parisian Flirts—Open, 12-17; Gayety, Minneapolis, 19-24.

Passing Revue—Gayety, Minneapolis, 12-17; Gayety, Milwaukee, 19-24.

Pacemakers—Gayety, Milwaukee, 12-17; Haymarket, Chicago, 19-24.

Pell Mell—Haymarket, Chicago, 12-17; Park, Indianapolis, 19-24.

Puss-Puss—Fall River, 15-17; Gayety, Brooklyn, 19-24.

Record Breakers—Capitol, Washington, 12-17; Allentown, Pa., 19; Easton, 20; Reading, 21; Scranton, 22-24.

Some Show—Park, Indianapolis, 12-17; Gayety, Louisville, 19-24.

Sweet Sweetie Girls—Plaza, Springfield, Mass., 12-17; Howard, Boston, 19-24.

Social Follies—Oswego, 14; Niagara Falls, 15-17; Academy, Buffalo, 19-24.

Ting-a-Ling—Howard, Boston, 12-17; Academy, Fall River, 19-24.

Whirl of Girls—Avenue, Detroit, 12-17; Englewood, Chicago, 19-24.

Whirl of Mirth—Star, Brooklyn, 12-17; Empire, Hoboken 19-24.

BURKE & LILLETTE CLOSING

Burke and Lillette gave in their notice to Frank McAleer, to close with the "French Follies" this Saturday night at the Bijou theatre, Philadelphia.

JUST OUT
McNALLY'S BULLETIN No. 7

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81 E. 125th St., New York

"MISS NEW YORK JR.,"
AT THE STAR, IS
FAST AND FUNNY

"Miss New York, Jr.," Joe Oppenheimer and Griff Williams' new show featuring Eddie Cole, was at the Star last week. This show will compare most favorably from a comedy, musical, scenic and costumed standpoint with the best that has been at the Star this season. The book is called "Without Rhyme or Reason," and according to the programme, was staged by Eddie Cole. It is in five scenes, and as fast as anything we have seen at this house.

Pearl Watson staged the numbers, and she must have spent some time on them as they are somewhat different than the ones usually seen with the shows at the Star. The show is well fortified with comedy, and it had the audience in a fine humor, all during the performance. Cole is doing his "Dutch" and is funnier than at any time we have seen him in the past. He pays more attention to his dialect now, which improves the character and it does not slow him up any. He is working faster, and harder, than ever. He takes falls and does a little bit of everything, and does all well.

Mac Carter, a new comer in this section of the country, is working opposite Cole, doing a "bum" and is a type that a lot of others should look over. He is fast, can dance, takes all kinds of bumps, and above all is amusing. Carter has a clear speaking strong voice, just contrary to most other tramp comedians. He wears a lot of comedy clothes. He and Cole are a good team and work nicely together.

Henry J. Coyle is the straight man. He is a tall, refined looking chap who reads lines well and has a classy wardrobe. He portrays several characters very well. Joe Murray has several small parts during the performance, and is seen in a specialty.

Myrtle Andrews, who has one of the most perfect figures in burlesque, is the ingenue. Miss Andrews wears gowns that are not alone beautiful, but they are designed to show her figure to the best advantage. She appears several times in tights, and the boys out front then enjoyed a fine treat. Miss Andrews is a striking brunette, and carries herself well. She has a dandy contralto voice and has no trouble in winning encores for her numbers. She also reads her lines nicely.

Katherine Murray is the prima donna. Miss Murray sings well and does nicely in the scenes.

The soubrette, a shapely little blonde, asked us not to mention her name for some reason or other. We don't know why, as we liked her work.

A pretty lot of well formed girls are in the chorus. The management selected these girls evidently as there is a union suit number (under cloaks), where the girls give the audience a flash of their shapely forms. The girls work nicely and they are prettily costumed.

Cole put on a lot of bits, that are amusing and they go over for fine results. He has the principals going at top speed all the time and they never miss a laugh.

Cole and the soubrette offered a singing specialty early in the show that was well received.

Carter in his "drunk" specialty was successful. He makes his entrance with a flying start, getting a big laugh. He holds the audience all through his act, in which he offers a "drunk" song, taking a lot of falls and bumps. It's a good act and a hit. Miss Andrews in "Just a Flash" number with the girls in union suits, took half a dozen encores.

Joe and Katherine Murray put over a

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singing specialty that went well. They offered two songs and the man a recitation.

Cole in his specialty sang several parodies. They were so good and he put them over so well, that he almost stopped the show last Thursday night.

In the chorus girl number, several of the girls showed possibilities of future greatness. Miss Rose Carson sang "I Wonder" very well. She is a pretty blonde.

This is another show that carries a female impersonator who works in the chorus.

"Miss New York Jr." is a very pleasing entertainment. Has a good cast, two very clever comedians and a good burlesque show one would care to see at any time. SID.

LILLETTE OUT OF CAST

Due to a nervous breakdown Miss Lillette, of the team of Burke and Lillette, with the "French Follies," was out of the cast in Cleveland and did not return until the show opened at the Fifth Avenue, Brooklyn.

ULIS IS REVUE MGR.

Al Ullis, formerly in burlesque with Barney Gerard's "Follies of the Day" and more recently of the Century Roof, is in the cast and is manager of the new Piccadilly Revue at the Piccadilly Restaurant, Brooklyn.

HUGHY CLARK CLOSES

CHICAGO, Ill., Dec. 10.—Hughy Clark closed with Arthur Pearson's "Step Lively Girls" at the Columbia tonight. The comedians with this show are now Billy Gilbert and Gene (Rags) Morgan.

MICHAELS WITH "MIRTH" SHOW

During the absence of Asa Cummings, Max Michaels is managing the "Whirl of Mirth" company playing the American circuit. Cummings is at his home in Florida, where his wife is ill.

DOT BARNETT FOR HEALY'S

Dot Barnett is rehearsing to open at Healy's Revue next Monday. She will be the soubrette. Miss Barnett closed recently with the "Cabaret Girls" on the American Circuit.

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VAUDEVILLE NEWS

SCHWARTZ CO. OPENS OFFICE

The Ben Schwartz Music Company, Inc. has formally opened offices in the Hilton building, at Broadway and 48th street. The new firm, of which Louis Cohn is general manager, occupies about 1,000 feet of space on the fourth floor of the recently renovated building. A regular professional department, with three real sound proof studios and a competent staff of pianists, a business office and stock room are all located within easy access of each other on the same floor.

The three songs now on the floor are, "Hurry Back," "You're a Beautiful Flower to Me" and "No one," all of the numbers having been written by Ben Schwartz.

TWELVE-ACT BILL AT N. V. A.

Fritzie Scheff and Anatole Friedland & Co. headed the twelve-act bill that entertained the members of the N. V. A. on last Sunday's "Bohemian Night." Others on the bill were Joe Roberts, Bessie Brown, Gypsy Corrine, Jack Norton, Hazel Crosby, Morley and Hagney, Erik Bye, Grace Doro, McFarlane and Palace and Frank Ward.

ROSENTHAL IN NEW OFFICE

CHICAGO, Ill., Dec. 12.—Lew Rosenthal, who recently resigned from the fair department of the Western Vaudeville Managers' Association in order to enter the business as an independent, has removed his office to suite No. 308 Woods Theatre Building. He is conducting a fair agency under the name of the Lew Rosenthal Fair Agency, Inc.

BIG SHOW FOR SALESMEN

A testimonial to the National Council of Traveling Salesmen's Associations will be held on next Sunday night, Dec. 18, at the Manhattan Opera House, New York City.

Julius Tannen will be Master of Ceremonies, and the bill will be made up of acts playing the Keith Circuit, by courtesy of E. F. Albee.

WILLIAM HART MARRIES

LOS ANGELES, Dec. 12.—William S. Hart, film star was married last week to Winifred Westover, a motion picture actress. They were married at Hart's Hollywood home and near friends say that the film star, lacking the nerve to propose in person, did so by mail and was accepted by wire.

GREEN BOOKING NINE

Dave Green, of the Shedy Booking Office, is now booking nine houses, which are, Brewster, N. Y.; Bedford Hills, N. Y.; Pawling, N. Y.; the Whitney, Park, and Metropolitan, Brooklyn; the Keystone, West Hoboken; Cliffside, N. J.; and the Yorkeville Lyceum, N. Y.

JAMES GALLAGHER RETIRES

CHICAGO, Ill., Dec. 12.—James J. Gallagher, who was known in vaudeville under the team name of James and Agnes Du Vea, has retired from the profession and has opened a string of garages on Michigan Boulevard.

BURROWS BOOKS THREE

Spencer Burrows, who is affiliated with the Shedy office, is now booking three houses which are in Manayunk, Pa.; the Art Theatre, Irvington, N. J.; and a house in Trenton.

FRANK JONES IS ASST. MGR.

Frank A. Jones has been appointed assistant manager of Proctor's 125th Street Theatre, succeeding Jack Hutcheon, who has been transferred to Proctor's house in Amsterdam, N. Y., as manager.

"ELEVENTH HOUR" PRESENTED

LONDON, Dec. 12.—Ray Parry's new play, "The Eleventh Hour," was produced at the Alexandra, last week by W. H. Glaze. The leading feminine role was played by Miss Parry.

YOUNG GETS "LITTLE CLUB"

CHICAGO, Ill., Dec. 12.—Ernie Young will take over The Little Club in the Hotel Randolph, starting next week. Lowell T. Moore, who succeeded Will J. Harris in The Little Club, announces that he will open a new exclusive cabaret in a well known loop building. Mr. Young will place a revue into The Little Club and will conduct the place on the principal of the Mari-gold Garden, when that cabaret was under his exclusive management.

NEW FIRM HAS FIVE ACTS

The new producing firm of Gordon, Barry and Lohmuller will produce five vaudeville acts for the big time between now and the New Year, two of the five, break in this week.

The first, "In Ho Hokus" a comedy scenic act with three people breaks in this week on the Proctor circuit and the "Kentucky Rosebuds" consisting of two people has its initial showing this week at Dorchester and Staten Island.

BESSIE BARRISCALE FOR VAUDE.

Bessie Barriscale, the film star, whose flyer in a legitimate production under the management of her husband, Howard Hickman, closed after a few nights on Broadway, will enter the vaudeville field with the Shuberts in a condensed playlet of the "Skirt."

Miss Barriscale will open her act at the Shubert Winter Garden the week of January 19.

NEW PAN HOUSES FOR COAST

OAKLAND, Cal. Dec. 12.—Alexander Pantages, now in this city, announced last week that he will at once start work on two new theatres, one in San Francisco and the other in this city.

The Oakland house will be erected in the business center of the city and will cost about \$750,000. It will have a seating capacity of 2,800.

RAMBEAU FOR LA SALLE

CHICAGO, Ill., Dec. 12.—The La Salle Opera House will leave the film division, reopening on Christmas night with Marjorie Rambeau in "Daddy's Gone 'a Hunting." Supporting her will be Frank Conroy and Lee Baker, Hugh Dillon, Margaret Kippen, Frances Victory, Helen Robbins, Olga Olovova, Jean Wardley, Wilfrid Wellington and John Robb.

COURTENAY TO PRODUCE ACT

William Courtenay, the actor, is going into the producing field, and has now in rehearsal a one-act vaudeville playlet, which was cast by the Maxime P. Lowe offices. The sketch was seen recently at a Lambs' Gambol, and will open shortly at a local house.

GLOBE FOUR SIGN

The Globe Four have been engaged through the Harry Walker agency for the Jimmy Hodges Musical Comedy Company to appear in musical repertoire in Detroit. Hodges musical stock opens next week at the National in Detroit for an indefinite run.

DOWNES IS NEWARK MANAGER

William Downes, formerly one of the co-managers of Loew's New York State, has been transferred to the managerial post at the new Loew's State Theatre at Newark, N. J. Harold McMahon will remain in charge of the New York house.

RUSH WORK ON THEATERS

CHICAGO, Ill., Dec. 12.—Construction work on the Selwyn Twin Theatres is being rushed in an effort to get the exterior of the buildings erected before the bad weather sets in. The houses will be ready for occupation early in the spring.

CLEO MADISON MARRIES

CHICAGO, Ill., Dec. 12.—Cleo Madison, and Eddie Cullen, vaudevillians, were married last week while playing Washington, D. C.

ORCHESTRA NEWS

NOVEL BULLETIN ISSUED

The Meyer Davis' Music Co. has a novel house service bulletin which is sent out monthly to different orchestra leaders with reports of the most popular tunes, and general helpful instructions. In addition to news of new production numbers, yet unpublished, the bulletin in its current issue also advises leaders not to overlook some of the old favorites, such as "The Rosary," "Sextette," and "La Paloma," which numbers are considered still popular and suited to the taste of the majority. "What would you think of a waiter who would not serve a guest with ham and cabbage because he did not relish the dish himself?" is a sentence quoted at random from the bulletin.

HARRY AKST HAS ORCHESTRA

Harry Akst, Irving Berlin's personal pianist, has formed a nine-piece orchestra of his own which he directs weekly at the social functions of the Sixty-Club which holds affairs at the Ritz-Carleton. The functions held by the club under the management of Mr. Rumsey were originally held every other Sunday, but since the advent of Akst's orchestra the club now meets every week.

KRAUS TO PLAY IN WASHINGTON

Arthur M. Kraus, concert and dance orchestra manager, is to send a fifteen-piece orchestra to Washington the week of Dec. 16 to play at a dinner tendered by the "dollar a year" men to the President. Kraus will personally direct his men on this occasion.

NEW WITMARK OFFICES

M. Witmark & Sons have moved their band and orchestra department from the old quarters in West 46th Street, to new offices in the Roseland building, at Broadway and 51st Street. Billy Rockwell will continue to be in charge of the department.

BOULEVARD LEADER RESIGNS

John Mariaro, musical director at the Boulevard Cafe, of the Hotel Continental, has sent in his resignation to the management to take effect next week. No successor to Mr. Mariaro has been named by the cafe management as yet.

WIEDOEFT IN CHICAGO

Ruddy Wiedoeft left New York for Chicago, where he will meet his orchestra which is due there from Los Angeles. He expects to open at a large Chicago resort next week.

BUFFANO MAKING RECORDS

Jules Buffano and his orchestra, formerly with Sophie Tucker, commence making records this week. They will shortly open in a Broadway cafe.

FRADKIN FOR CASINO

Fradkin, the concert violinist, has been engaged for the Casino in Central Park. He will be assisted by his ten-piece concert orchestra.

DAN BRUNO AT FAY'S

Dan Bruno, for the past eight years musical director at the Alhambra Theatre, is now directing the orchestra at Fay's McKinley Square Theatre, Bronx.

BUSH AT BEAUX ART

Ralph Bush and his dance orchestra have opened in the grill room of the Cafe Des Beaux Arts, playing there at night.

NEW YORKERS MISSED IT

While the transatlantic liner *Paris*, of the French line was several hundred miles off shore Sunday afternoon, Mme. Emma Calve, far-famed prima donna, sang some of her best notes right into the transmitter of a wireless telephone so that radio operators in New York and other coast cities could hear her. The New Yorkers, professional and amateur, listened expectantly all Sunday afternoon for the expected free concert by wireless, but for some reason they listened in vain. No song came to their eager ears, not one. Not even a note.

"Well, I guess Mme. Calve is seasick," said one of the disappointed listeners in the radio room of the Naval Communications Bureau at the Battery who had held a receiver to his ear for a whole hour.

But Mme. Calve was in perfectly good health at the time. She sang for the wireless men at the appointed hour, all right, but the New York operators didn't pick her golden notes up. They heard her in Boston, it was later learned, and even at Amagansett, L. I., where there is a powerful wireless station, but New York radio men will have to pay to hear her.

The *Paris* reached Quarantine on Monday morning, and Mme. Calve was "ver'sorree to hear-r-r" that her singing had missed out as far as New York was concerned.

ISHAM JONES RECUPERATING

CHICAGO, Ill., Dec. 12.—Isham Jones, director of the orchestra at the College Inn, was operated upon for appendicitis at the North Chicago Hospital last week. He is reported to be doing nicely and is expected to be able to resume his directing at the College Inn within the next fortnight.

DINNER FOR SOLLOWAY

Arthur M. Kraus presided at a dinner tendered last week to Harry Solloway, violinist of the Club Maurice, Cafe de Paris, and the Pavilion Royale, who sailed for Milano, Italy. Solloway is to take up the study of opera direction under several famous leaders.

BALALAKAI AT VANDERBILT

George W. Smith has placed the Balalakai Orchestra, a Russian importation, in the Hotel Vanderbilt for the season. The organization is a ten-piece concert and dance orchestra, and has figured in many of the social events of the past year.

KRAUS ORCHESTRA IN READING

Arthur M. Kraus has placed a five piece orchestra in the Penn Hotel, Reading, Pa., for the season. The band, which is a dance and concert combination, opened at the Penn on Dec. 10th.

BRYMM TO TOUR SOUTH AMERICA

Lieutenant Tim Brymm and his Black Devils are to tour South America early in March. The orchestra and band is under the direction of Geo. W. Smith.

ORCHESTRA OUT OF PARK AVE.

The orchestra playing at Sherry's Park Avenue restaurant has been temporarily discontinued. Jos. Knecht was in charge of the combination.

McLAIN AT LITTLE CLUB

Chas. McLain, formerly musical director at the Cafe de Paris, Atlantic City, is now acting in similar capacity at The Little Club, Baltimore, Md.

WANTED—THEATRE ON BROADWAY

Long Term Lease. Gilt Edge Security or will take Half with Owner. Give full Particulars, Rent, Sale, Capacity, Size of Stage, etc. ADDRESS BILLY WATSON.

WEEK DEC. 12, STAR THEATRE, CLEVELAND, O.

Permanent Address, Orpheum Theatre, Paterson, N. J.

Avenue B (First Half)—Melville & Stetson—McIntyre & Halcomb—Little Lord Robert—Cantor & Cullen—Zeno, Marlin & Carl. (Second Half)—Gaylord & Langton—Sherman, Van & Hyman—Let's Go.

Lincoln Square (First Half)—Casson Bros.—Margaret Merle—Betty, Wake Up—Morey, Senna & Dean—Weiss Troupe. (Second Half)—Lynch & Zeller—Manning & Hall—Jimmy Rosen & Co.—Frank Hurst—Five Musical Queens.

Victoria (First Half)—Lynch & Zeller—Chas. Gibbs—Cupid's Close-Up—Sossman & Sionne—Tom McKay's Revue. (Second Half)—White Bros.—Claire De Vine & Co.—Pardo & Archer—Morey, Senna & Dean—Quinette Hughes & Co.

BROOKLYN

Fulton (First Half)—White Bros.—Eugene Emmett—Jimmy Rosen & Co.—Grace Cameron & Co.—Bernice La Barr & Beaux. (Second Half)—Fred's Pigs—Olive Wright & Co.—Ada Jaffe & Co.—Weiss Troupe.

Warwick (First Half)—Lillian Ryan & Co.—Martha Russell & Co. (Second Half)—Inez Hanley—Little Lord Robert.

Palace (First Half)—Let's Go—Sherman, Van & Hyman. (Second Half)—Melville & Stetson—Irene Trevette—Topics & Tunes.

Metropolitan (First Half)—Melville & Stetson—Poor Old Jim—Tabor & Greene—Amaranth Sisters & Co. (Second Half)—Stanley Bros.—Wahl & Francis—Martha Russell & Co.—Chas. Wilson & Co.

Gates (First Half)—Swain's Cats & Rats—Dobbs, Clark & Dare—Chapelle & Stenette—Senator Murphy—Kuma & Co. (Second Half)—The Rackos—McIntyre & Halcomb—Long, Cotton & Co.—Hart, Wagner & Ellis—Dan Cossler & Beasley.

Riviera—

HOLYOKE

(First Half)—Fred & Al Smith—Shan Tock & Yen Wah—Babe La Tour & Co.—Chisholm & Breen—Wm. Dick—Virginia Belles. (Second Half)—Mankin—Rose & Lea Bell—Harmon & Harmon—Jack Reddy—Melody Festival—Gordon & Healy—Three Walters.

HOBOKEN

(First Half)—Wilbur & Girdle—Turner & Joseph—Chas. & Tiny Harvey—Cossler & Beasley Twins. (Second Half)—Colon's Dancers—Hodge & Lowell—Wilson & Larsen.

BUFFALO

Hip Raymond—Mason & Bailey—Geo. Randall & Co.—Worth Wayton Foir—Dance Follies.

BALTIMORE

Hurley & Hurley—La Rose & Adams—Business Is Business—Riverside Trio—Cutting a Woman in Two.

BOSTON

(First Half)—Busse's Dogs—Armstrong & Tyson—De Vine & Williams—Phil. Adams & Co.—Brady & Mahoney—Four Bell Hops. (Second Half)—The Norvellos—Herman Berrens—May & Hill—Murray Voelk—Skelly & Helt Revue.

WASHINGTON

Turner Bros.—The McNaughtons—Jackson Taylor Trio—Jimmy Lyons—Fred La Reine & Co.—

TORONTO

Sig. Franz & Co.—Davis & McCoy—Gossler & Lushy—Basil & Allen—Choy Ling Foo Troupe.

PROVIDENCE

(First Half)—The Norvellos—Herman & Berrens—May & Hill—Murray Voelk—Skelly & Helt Revue. (Second Half)—Busse's Dogs—Armstrong & Tyson—De Vine & Williams—Phil. Adams—Brady & Mahoney—Four Bell Hops.

MONTREAL

Royal Trio—Zolar & Knox—Billy Swede Hall—Lehr & Bell—Fortune Queen.

SPRINGFIELD

(First Half)—Mankin—Rose & Lea Bell—Harmon & Harmon—Jack Reddy—Melody Festival—Gordon & Healy—Three Walters. (Second Half)—Fred & Al Smith—Shan Tock & Yen Wah—Pabe La Tour & Co.—Chisholm & Breen—Wm. Dick.

OTTAWA

Haas Bros.—Donald & Donald—Lyle & Emerson—Lone Star Four—Hazel Green & Co.

HAMILTON

Ziegler Duo—Allen & Moore—The Crisis—Fox & Britt—Ethel Gilmore & Co.

NEWARK

Lockhard & Laddie—Jerome & France—Oddities of 1921—Sally Fields—Ione Kingsbury & Co.

LONDON

(First Half)—Ed. Gingras & Co.—Jack Symonds—Doraldina. (Second Half)—Owens, White & Castle—Lane & Freeman—Chapman & Ring.

WINDSOR

(First Half)—Owens, White & Castle—Lane & Freeman—Chapman & Ring. (Second Half)—Ed. Gingras & Co.—Jack Symonds—Doraldina.

TRIANGLE FILES STOCK SUIT

Suit was filed last week against Harry E. and Roy E. Aitken, formerly directors of the Triangle Film Corp., by the Triangle Film Corporation, requesting that they turn over to the present management the funds alleged to have been diverted.

According to the allegations, the defendants, who were formerly officers in the concern, owned a large amount of Triangle stock, were in control of its management, and wrongfully caused the company to enter into an agreement with the Lothbury Syndicate, controlled by Harry E. Aitken, under which the latter bought 999,500 shares of the Triangle stock for \$99,500. The reasonable value is said to have been \$1,500,000.

It is also charged that the Aitkens also controlled the Western Import Company, and sold the foreign rights on films at unreasonably low prices, this procedure costing the Triangle a sustained loss of \$1,000,000.

NEW ACTS

Eddie O'Connor has written a new act for "Lonely Dale."

Rubell and Borden, man and woman, to open in New York shortly.

Philip J. Murtha will be seen shortly in a new act called "Lonely Dale."

Morton and Lee will do a new act, "The Masque Raiders," by Max Burkhardt.

"The Six Little Playmates," a new kid act, opened last week at Wilmington, Del.

The Cortez Sisters have returned to New York with a new act from the pen of Jack Lait.

Florence Henry will shortly be seen in New York in a new act, written by Sir James E. Barrie.

Amelia Bingham, in the "poison scene" from "Tosca," and the "quarrel scene" from "Sans Gene."

Lawrence C. Wells and Alma Christensen will be seen shortly in a new act to be called "Illicit Bows."

Lindy and Lindy, a new musical act, will soon be seen in New York under the management of Buddy Shepard.

Al Goldman will soon be seen in a new "single" act entitled "The King of Broadway," written by Ben. Katz.

Reo Brodeur is rehearsing a new act entitled "The Engagement Party," written for him by Max L. Burkhardt.

Signor Friscoe is now preparing a new act for vaudeville which he will open at the conclusion of his present tour.

"Imitation Love," by Charles Dickson, a four people offering, with Earl J. Gilbert as male lead, in the part of Philip Bland.

Elise Bonwit, the dancer, opens this week at the Regent in a new dancing act, with "Marvel," the deaf and dumb dancing artist.

Manny King, formerly of burlesque, has teamed with Nan Paylon and will soon be seen in New York in a new vaudeville offering.

Beatrice Morgan and Johnny Connery will shortly return to vaudeville in a new act. They will be supported by Donald McClennon.

Lawrence Wells and Alma Christensen are appearing in a new comedy act entitled "Illegitimate Bows," written for them by Eddie O'Connor.

Jimmy Sheer and Morgan B. Spencer have formed a new combination for vaudeville and will do an act entitled, "The Instalment Collector."

Bobby Heathe and Adele Sperling have opened in a new novelty singing act, breaking in at the Audubon. They have been booked for twenty weeks.

Rita Green, wife of Walter Winchell and formerly of the act known as Winchell and Green, opens next week in her new act at Albany with Bernice Blair.

Ott and Nelson, formerly in burlesque, are rehearsing a new singing and talking comedy act, in which they will open soon under the direction of Bert Jonas.

John Keit and George Montrose are in a new two act and will be seen around New York shortly. The act consists of songs, talk and acrobatic dancing.

Ackland and May are preparing a new comedy singing, talking, drum and bag-

pipe act, in which they will open shortly under the direction of Bert Jonas.

Johnny Collins, and James Cole, are breaking in a new vaudeville act this week in Philadelphia. Cole was formerly of the team of Cole and Hughes.

Harry O'Day is preparing a new singing act in which he will open shortly. His wife, a non-professional, will make her debut in vaudeville as his assistant.

Johnny Dougherty, last seen in the vaudeville act of Edwards, Ormsby and Dougherty, is preparing a new act, which he will do as a single in vaudeville.

Norman, Jeannette and Norman, the second Norman, joining the act recently, will open shortly in a new comedy, singing and dancing act with an athletic finish.

Ed. and Eva Redding, formerly in burlesque, opened at Poughkeepsie in a comedy, singing and talking act. They have been booked over independent circuits by Bert Jonas.

Lyle and Virginia, have just accepted a new act written by Sam Morris, entitled, "The Surprise," and are breaking it in out of town for two weeks before opening on the Keith Circuit.

Phil Ott and Eddie Nelson, formerly of the vaudeville act entitled the "Bostonians," have combined and are now doing a new singing and talking act, under the direction of Bert Jonas.

Stevens and Towell, is the name of a new vaudeville combination breaking in this week. Stevens was formerly of the team of Cook and Stevens and Towell has lately been with the Majestic Trio.

Herbert Johnston and Tirzah Baxter are having a new act prepared for them by Hocky & Green, entitled "Movies A La Mud." It is a musical and novelty act. They expect to open shortly on the United time.

Leona and Witt, the latter formerly playing the part of the Mandarin in Frank Finney's "Revue," are preparing a new act entitled "Canned Soup and Chop Suey," which they will present in vaudeville next week.

Little Dainty Dorothy, formerly featured with the Gil Brown act "Juvenality," will introduce a new act in the near future. She will be supported by her mother, Dorothy Ruggles, formerly billed as "The Demi Tasse Prima Donna."

Granada and Argol have combined and will do a "sister" act under the direction of Hocky and Green who wrote their material. Both girls have been in legitimate and musical stock companies, Miss Granada closing recently in "Yes, My Dear."

Fokine will present a new dancing act on the Keith circuit this week with the opening, "Spectre De La Rose," at the Colonial. The act consists of two people, Alaska Maslova and Constantine Koveloff and is under the direction of Meyer Golden.

Fay and Jack Smith have named their comedy act written for them by Lew Brown, "Olive Bayes," and have been routed over the Sablosky circuit for six weeks, after which they will return to the Loew time in February, opening at the American, New York.

Buddy Doyle, blackface comedian, now appearing on the Shubert Circuit, is preparing a new act, in which he will be seen shortly in his return engagement at the Winter Garden. After this appearance he may go abroad under the direction of De Courville, playing in either a production or variety.

TO REVIVE "SQUAW MAN"

Lee Shubert will revive Edwin Milton Royle's famous play, "The Squaw Man," at the Lyric Theatre shortly before Christmas time, with William Faversham in his original role of Jim Carston. Mrs. Lydig Hoyt, society woman, will make her stage debut in the play in the role of Diana, Countess of Kerhill. Others in the cast will be Rose Coghlan, Burr McIntosh, Riley Hatch and H. Cooper Cliff.

"The Squaw Man" was originally produced in October, 1905, at Wallack's Theatre, and ran until June of the following year. Later Dustin Farnum played the stellar role in the piece. William S. Hart, George Fawcett, Adrienne Morrison and Selina Fetter, who in private life is Mrs. Royle, were among those in the original cast.

Attractions at City Theatres

B. F. Keith's Broadway and 47th St.
PALACE Mat. Daily at 2 P. M.
25, 30 and 75c. Every
night, 25, 50, 75, \$1, \$1.50.
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All Star Programme

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Mat. Thurs. & Sat.
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with JANET BEECHER
and a Capable Cast in Clemence Dane's
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Best Evr. con. \$1.50

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Mts. Thurs. & Sat., 2:15
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Leonore Ulric
as 'KIKI'
A character Study by Andre Picard

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THIS WEEK

LITTLE BO-PEEP
Next Week—MONTE CARLO GIRLS

BROOKLYN THEATRES

Gayety Theatre Throop Ave.
& Broadway
HARUM SCARUM
Next Week—PUSS PUSS

Empire Theatre
Ralph Avenue and Broadway
Big Wonder Show
Next Week—GARDEN OF FROLICS

STAR Jay nr. Fulton St. Mat.
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WHIRL OF MIRTH
Next Week—LITTLE BO-PEEP

Casino Theatre
Whirl of Gayety
Next Week—PEEK-A-BOO

DEATHS

DELL GODFREY, well known in cabaret circles, was taken ill with ptomaine poisoning on Friday night, Dec. 9th and was immediately rushed to Flower Hospital, where she passed away on Saturday, Dec. 10th. Funeral services were held at the home of the deceased at No. 146 West 64th St., New York City.

IN MEMORY OF
JOSHUA HOLBROOK

Born Aug. 5, 1852—Died Nov. 26, 1921
With malice toward none:
With charity for all.
After life's fitful fever, he sleeps well
CARRIE HOLBROOK

CHARLES LEAKINS, showman, died last Sunday at the Ontario Hotel, Chicago. He was fifty-two years old and was for many years connected with tent shows. He was interred at St. Joe, Michigan.

J. SHERRI MATTHEWS, well-known comedian, died last week at the age of sixty-two at the Misericordia Hospital. He was formerly a member of the comedy team of Matthews and Bulger, who starred in George Ade's first play, "The Night of the Fourth." He was also one of the best parody writers in the country. More than two hundred men and women prominent in the theatrical world attended the funeral services which were Christian Science and conducted at the Funeral Church by the Rev. Dr. Parke. Following the services the body was interred in Evergreen Cemetery.

IN MEMORY OF
BEN F. KAHN

Who Died Dec. 1st, 1921
A Better Man Could Not Be Found
**MR. AND MRS. CHRIS LAMARE
FRANCES CORNELL**

Mr. Matthews had many friends in the profession, among them being George M. Cohan, who ordered the body taken care of by the Funeral Church. Sherri had been suffering from paralysis at the hospital for many years and he died of burns received accidentally when his cot caught fire.

VICTOR JACOBI, composer, died last Sunday in Lenox Hill Hospital after a short illness. He was 37 years old and was born in Budapest where his only relatives, a brother and sister, reside. His New York home was at No. 38 West Fifty-ninth street.

Mr. Jacobi's first bid for popularity came in 1914 with the score of "The Marriage Market," which was his first American effort. "The Rambler Rose," and "Sibyl" came later. He collaborated with Fritz Kreisler in the score of "Apple Blossoms," produced two seasons ago by Dillingham. Another libretto written for Dillingham was "The Half Moon," in which Joseph Cawthorn played. Mr. Jacobi went to London to attend the opening of "Sybil" which is still running. While there, he wrote the score for "The Love Letter," presented this season with John Charles Thomas in the leading role. It was an operetta adaptation of Molnar's "The Wolf." He was also the composer of many popular songs, his biggest success being "On Miami Shore" which sold over one million copies.

Before coming to America, Mr. Jacobi wrote several musical plays which were successfully produced abroad. Critics considered Jacobi an unusually versatile composer, who found one style of music as easy as another. Services were held last Tuesday from the Funeral Church, Broadway and Sixty-sixth street.

PATRICK J. BOYLE, of the team of Dale and Boyle, died November 23rd, at Chicago in the American Hospital following

an operation. He was 35 years old and made his first appearance in New York at the Colonial Theatre for Percy Williams. He was interred in St. Mary's Cemetery, New Haven, Conn.

IN MEMORY OF
B. F. KAHN

A man among men, a friend tried and true,
No earthly enemy, had he ever knew.
He was a man whom everybody did love,
He had friends here, he'll have them above.
We're taught that Heaven is where good people go,
That being the truth, then he's there I know.
And memories of him in our hearts will never cease,
So as it was "GOD'S" will may his soul rest in peace.

I. B. HAMP

ABOUT YOU

Leavitt and Lockwood opened their new act last Thursday at the 5th Ave.

Harry Howard is going to do a "black face" single over the Loew circuit.

John T. Fiddes has been appointed manager of the Holman Theatre, Montreal.

Weston and Eline have been routed for several weeks over the Loew circuit.

Irene Leary has deserted burlesque and has joined Gus Hill's "Boob McNutt" show.

Alfred Adler, European Vaudeville agent, is now connected with the Jack Singer office.

John Jay will close with the Leighter Sisters and Alexander next Saturday in Boston.

Anna Nelson opened in a single for the Loew circuit at the Lyric, Hoboken, last Thursday.

Bobby Bernard has been routed over the Fox time and opened at the Crotona on Thursday.

Salome Parks will appear with Percy Benton, in his act now playing the Shubert circuit.

Bell and Naples open for a tour of the Loew circuit on Dec. 12, at one of the local houses.

Peck and Butler broke in their new act "The Toreador," at the Lyric, Hoboken, on Thursday.

Julia Geraghty, entertainer at the Little Club, New York, is now at The Little Club, Baltimore, Md.

Jack Johnson has gone into pictures and is signed with the Blackburn Velde Pictures Corporation.

Bowen and Baldwin opened on the Keith circuit on Monday, with a new act entitled "The Comedy Surprise."

Williams and Parker have discontinued doing their act, "An Incident In Golf," and are having a new act written.

Charlie Martin opens on Jan. 15 with the "Florida State Band," and will sing with the band at all fairs held in the state.

Middleton and Spelmier have been routed over the Keith circuit with their new western act. The team broke in the act out West.

Ella Retford, the English singing comedienne, arrived in this country last week and next week appears at the Colonial Theatre.

Nina Davis, character comedienne, who recently arrived in the east, will play a number of vaudeville dates in and around New York.

The Jack Hayes Trio has been engaged through the Walker Agency for the vaudeville act "Moonbeams." The act is now playing the Moss time.

Babe BeBan and Dot Mack will spend Christmas week in New York, and will open again on December 26th at the Harris Theatre, Pittsburgh.

M. Rosenthal, who has been manager of the Allen Capitol Theatre at Cleveland, Ohio, has been transferred to the Waverly Theatre at Waverly, Ont.

Henry Santrey and his band leave New York on Sunday for Chicago, where they will play until next May. They play Erie, Pa., for one week to break the jump.

Adelaide and Hughes open on the Orpheum circuit at the Majestic Theatre, Chicago, Jan. 19, for a tour of the entire circuit.

Jean McDonald has left the "Cinderella Revue" and will appear in a new single act the first of the year. "Cinderella" is now being rewritten by Harry Walker for an early showing.

Pauline Fredericks, the film star, has completed a handsome bungalow on the St. Lawrence river, near Ogdensburg. Her mother is at present residing there and Miss Fredericks is expected early in the spring.

Aileen Stanley arrived in New York last week after jumping from the Orpheum circuit at Lincoln, Neb., to remain east two weeks to sing for the records. She returns to the western circuit the first of the year to open at Kansas City.

LETTER LIST

GENTLEMEN

All, Ambark
Abbott, Geo. S.
Bates, W. S.
Belford, Geo.
Busch, Billy
Baldwin, Walter
S.
Bullington, I. N.
Crowley, Ross
Clinton, Howard
Clark, Larry
Chapman & Ring
Gleason, Arthur
Harris, Hazel
H. M. "Hawthorne"
A. V. "Hawthorne"
Hackett, Norman
La Tour, Geo.
Lloyd, Richard

LADIES

Lorense, Bert
Leahy, Chas.
Miller, Fred P.
Marshall, Geo. O.
Osborne, C. E.
Rohland, Frank
Robinson, Geo.
Wells, Chas. F.
Welch, Thos.
Woodward, Fred
Yockney, John
Allen, Miss B.
Baldwin, Vera
Brooks, Marjorie
E.
Burkhardt,
Corinne
Christine, Miss
Colligan, Nellie

Dugan, Miss P.
Du Bred, Mma.
Frayne, Miss M.
Irving, Mrs. Jack
Karroll, Dot
La Fay, Vivien
Luker, Mickey
La Pierre, Marguerite
Lanahan, Maxie
Merrill, Alma E.
Melvin, Babe
Mayhew, Harriett
May, Stella
Mortis, Miss E.
Muir, Nellie
Terry, Ethel Grey
Wilson, Pearl
Weber, Louetta
Washington, Fannie
Wood, Marion

"HARMONY CORNER" SEEN

LONDON, Dec. 10.—Last week, at the Amersham, the Independent Players produced a new comedy entitled "Harmony Corner," by Hawley Francks, the manager of the company. The play is somewhat on the type of "Caste," and was well rendered, going excellently.

Mrs. Jopling Rowe, the painter, played the part of Lady Stanton, while Beryl Graham portrayed the leading feminine role. The other members of the cast were D. Peach, K. Pearson, Hawley Francks and J. Heas.

The piece is to be played on following dates, and, after the completion of these will go on tour.

DAREWSKI IN LIVERPOOL

LONDON, Dec. 12.—Herman Darewski finished his engagement at the Palladium last Saturday, and opened on Monday at the Hippodrome, Liverpool, with his Musical Ensemble.

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DEC. 26TH—QUEBEC

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FAIRMAN

AND

PATRICK

CHARLES

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IRVING YATES, Rep.

E. F. ALBEE
PresidentJ. J. MURDOCK
General ManagerF. F. PROCTOR
Vice-President**B. F. Keith
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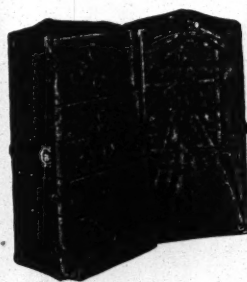
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